

The Printer

MARCH
1930

PR

You should use only



Raising Compounds

Why? Because You Want

A Job that only Flexo will give
An even raise
A moderate gloss on embossed effect
A dead finish on dull
Every shipment the same
The sheets clean after dusting
Compounds to work successfully in automatic machines
Speed in production
Special compounds for special jobs
Prompt delivery
Suggestions, occasionally
THE BEST

QUALITY and SERVICE

Flexo Raising Compounds carried in stock by

OTTO A. BOTH CORPORATION, BOSTON, MASS.
50 Hartford Street

GLOBE TYPE FOUNDRY, INC., CHICAGO, ILL.
956 West Harrison Street

FLEXO MANUFACTURING CO. INC.

608 S. DEARBORN STREET, CHICAGO
Western Sales Office

35 HOWARD STREET, NEW YORK
Factory & Home Office

Making the Composing Room More Profitable

Authorities on efficient composing room operation agree that it is wise to purchase—or cast in advance—an ample supply of type. With the Ludlow system an unlimited type supply is always available without preliminary labor expense.

It is further agreed that an ample supply of type should be purchased or cast and carried in storage outside the cases in order to provide reserve against any shortage. With the Ludlow system there is always unlimited reserve without preliminary labor or expense.

It is further agreed that it pays to purchase or cast and carry in stock an extensive supply of spaces and quads in a wide variety of point sizes. With the Ludlow system a handful of spaces in two sizes only provides the same unlimited facilities.

It is the consensus of qualified opinion that it pays to maintain constant case inspection and case laying

service as an insurance against type shortage. Ludlow cases provide always 100 per cent facilities without this labor and expense.

It is generally agreed that it pays to distribute types of 24 point and above, and to do this continuously in order to insure against possible type shortage. With the Ludlow system there is no labor consumed in non-chargeable distribution.

With the Ludlow system these items of expense are eliminated entirely from the operating statement. And the one remaining process—composition—is done faster and more effectively by the Ludlow, including distribution, than by any other known method of job and display composition, not including distribution.

All these considerations point to the Ludlow system as the choice of the printer interested in more profitable job and display composition.

Ludlow Typograph Company . . .
2032 Clybourn Avenue • Chicago • Illinois

THIS ADVERTISEMENT IS SET IN LUDLOW STELLAR BOLD

Please Mention THE INLAND PRINTER When Writing to Advertisers.

A business built on service!

The "silver spoon" has no place in the history of the development of the trade composition industry. Back of every successful plant is a story of a small beginning, hard work, long hours, a dearth of financial resources—and ultimate success through service. ♦

Trade composition plants have grown in size and increased in number because they have catered to the needs of the printers of America by developing efficient methods of operation, bending their efforts to meet delivery promises, providing desirable type faces for machine and hand typesetting, striving constantly to improve the quality of their work, and selling their output at a price which enables the printer to make an actual profit on it. This is true service. ♦
This service is offered to you by more than a thousand trade composition plants in the United States and Canada.

Are you taking full advantage of it?



METALS REFINING COMPANY HAMMOND, INDIANA

New York Office at 209 Fourteenth Street, Long Island City

♦ ♦

WILKE'S TYPE METALS set the high standard of quality for Typesetting and Typecasting Machines

A READABLE BLOCK LETTER
ESPECIALLY FOR BODY TEXT

INTERTYPE

VOGUE

AaBbI2

36 Lgt

AaBbI2

36 Bld

AaBb I2

30 Lgt

AaBb I2

30 Bld

AaBbCc I2

24 Light

AaBbCc I2

24 Bold

AaBbCcDd I2

18 Pt. Light

AaBbCcDd I2

18 Pt. Bold

AaBbCcDeEe 123

14 Point Light

AaBbCcDeEe 123

14 Point Bold

AaBbCcDdEeFf 1234

12 Point Light

Gg Hh Ii Jj Kk Ll 7890

12 POINT CAPS

AaBbCcDdEeFf 1234

12 Point Bold

Gg Hh Ii Jj Kk Ll 7890

12 POINT CAPS

AaBbCcDdEeFfGg 12345

10 Point Light Face

Hh Ii Jj Kk Ll Mm Nn 67890

10 POINT CAPS

AaBbCcDdEeFfGg 12345

10 Point Bold Face

Hh Ii Jj Kk Ll Mm Nn 67890

10 POINT CAPS

AaBbCcDdEeFfGgHhIi 123456

8 Point Light Face

Jj Kk Ll Mm Nn Oo Pp Qq 67890\$

8 POINT CAPS

AaBbCcDdEeFfGgHhIi 123456

8 Point Bold Face

Jj Kk Ll Mm Nn Oo Pp Qq 67890\$

8 POINT CAPS

LIGHT AND BOLD
FOR ANY LINE COMPOSING MACHINE

Created especially for the body text of the smartest magazine in America, Intertype Vogue is the readable, modern and smart face of today and tomorrow. * * * When Mr. Condé Nast decided to establish a new precedent by having the body text of VOGUE Magazine in a modern, sans serif block letter face, many tests were made to determine the readability—especially in the smaller sizes—of all such then existing faces. The result of these tests convinced Mr. Nast that a new and more readable face of this style would have to be created. * * * Intertype Vogue is the result of much study and experimentation by the Art Department of The Condé Nast Publications and the Intertype Corporation's staff of type and matrix experts. * * * Already the advance orders for Intertype Vogue have been the largest of any in the history of the Corporation. This face fills the demand for something fresh, smart and really readable. Block letter faces will be in demand for many years to come. Intertype Vogue is made in two tones—Light and Bold—both in all sizes from 8 point to 36 point—everything needed for a modern type equipment, and in an economical form of composition. * * * Intertype Vogue Light and Bold are but two of the many standard useful faces now obtainable on the famous Intertype Wide Tooth Matrices that are smooth running on ALL line composing machines. * * * Write to the nearest Intertype office for FREE book of "Intertype Faces."

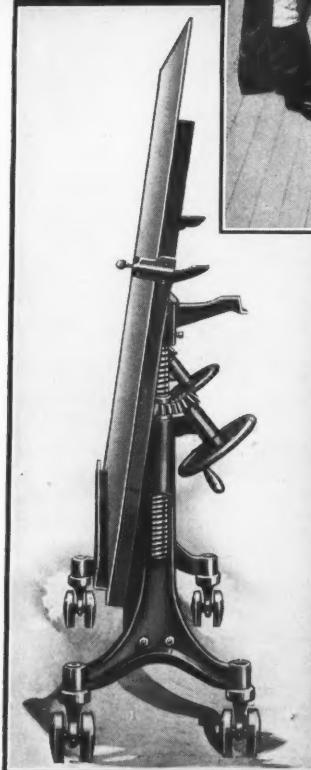
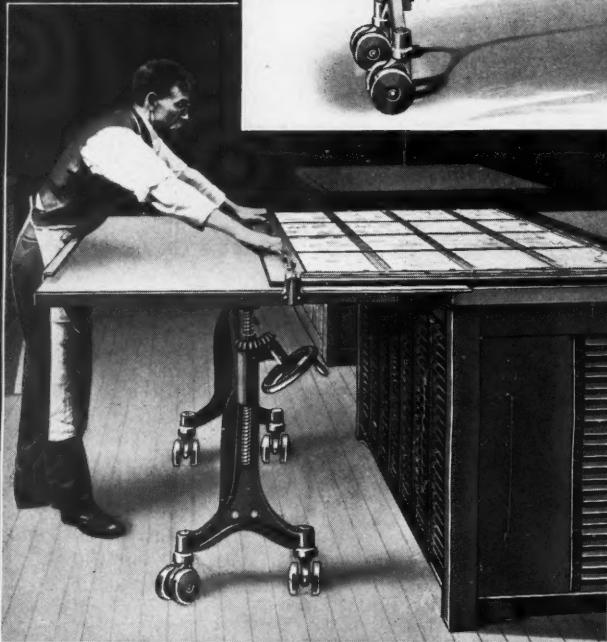
INTERTYPE CORPORATION: Brooklyn, New York, 360 Furman Street; Chicago, 130 North Franklin Street; New Orleans, 816 Howard Avenue; San Francisco, 152 Fremont Street; Los Angeles, 1220 South Maple Avenue; Boston, 80 Federal Street; Canada, Toronto Type Foundry Co. Ltd., Toronto; London and Berlin. Distributors throughout the world.

INTERTYPE

AN ELEVATING FORM TRUCK

is a necessity in every modern print shop.

The HAMILTON Elevating Form Truck answers every requirement for the transferring of forms from the lock-up section to the press room, or vice versa, safely and quickly.



STANDARD SIZES MASHEK FORM TRUCKS

Number	Size, Inches
13482-M	36 x 42
13482-O	36 x 45
13482-P	36 x 49
13482-R	40 x 52
13482-S	42 x 55
13482-T	42 x 61
13482-U	42 x 64
13482-W	46 x 67
13482-X	48 x 73

Truck frames are made in two sizes, 40 and 48 inches wide. First six sizes listed are supplied with 40-inch frames. Order by number.

When the form is transferred from imposing table to truck, the clamp is tightened and top is tilted nearly vertical. It will then go through narrow door-ways and aisles easily. The gears operate smoothly and the largest and heaviest form is raised or lowered, with very little effort. This Elevating Form Truck is the most efficient and practical device for the transferring of forms. Either end of truck is operated independently, thus compensating for any unevenness of the floor.

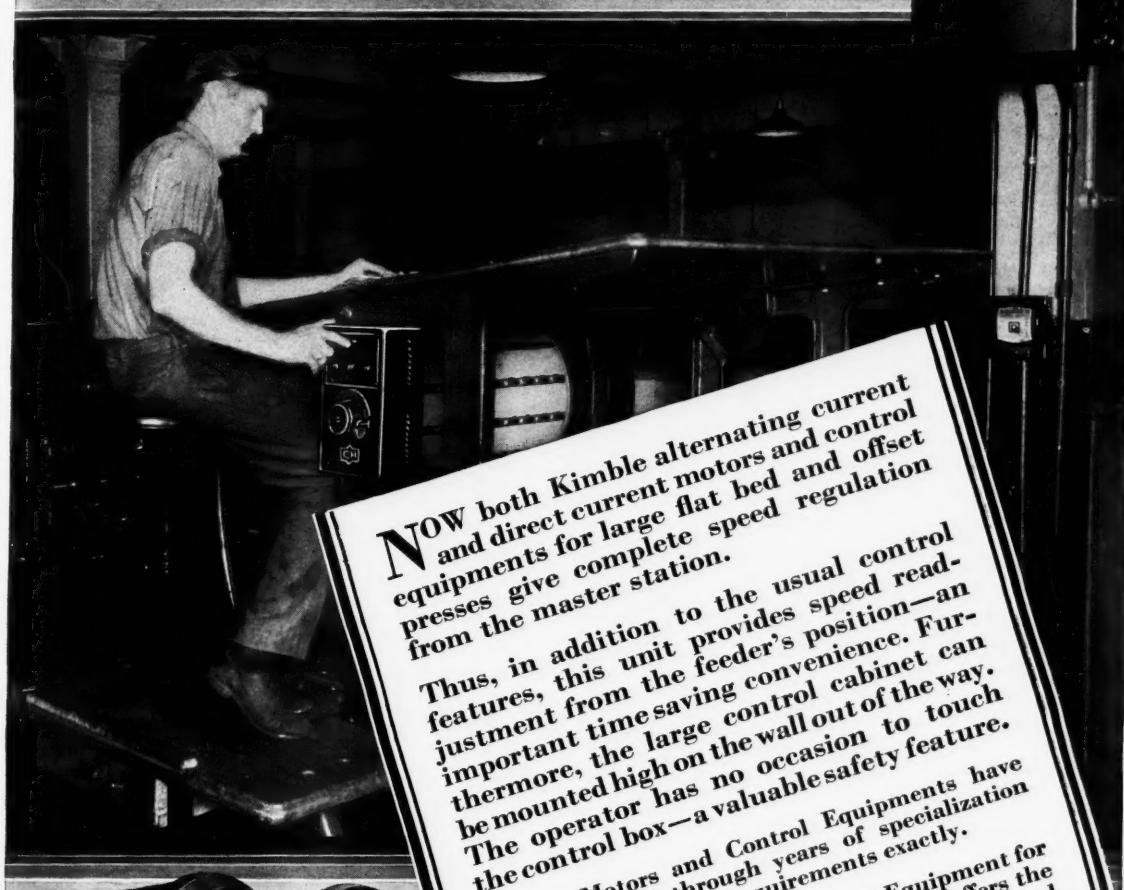
Manufactured By

Hamilton Manufacturing Company
TWO RIVERS, WISCONSIN

EASTERN OFFICE: RAHWAY, N. J. PACIFIC COAST BRANCH: 4440 E. 49TH ST., LOS ANGELES

Hamilton Goods are Sold by All Prominent Type Founders and Dealers Everywhere

COMPLETE PRESS CONTROL from the MASTER STATION



NOW both Kimble alternating current and direct current motors and control equipments for large flat bed and offset presses give complete speed regulation from the master station.

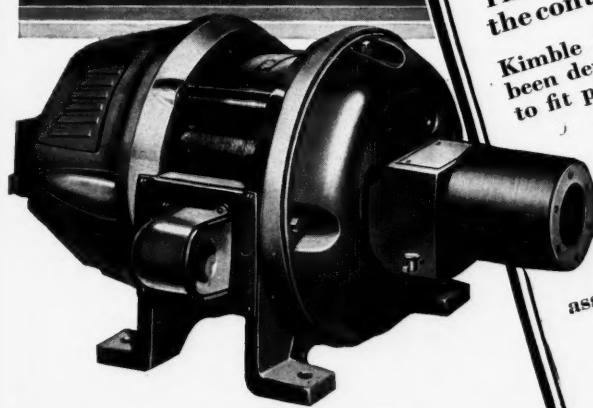
Thus, in addition to the usual control features, this unit provides speed readjustment from the feeder's position—an important time saving convenience. Furthermore, the large control cabinet can be mounted high on the wall out of the way. The operator has no occasion to touch the control box—a valuable safety feature.

Kimble Motors and Control Equipments have been developed through years of specialization to fit printing press requirements exactly.

Kimble Motor and Control Equipment for all kinds of printing machinery offers the maximum in thoroughly modern design and reliable, economical, and efficient operation.

When you order motors for printing service assure results by specifying Kimble.

KIMBLE ELECTRIC COMPANY
2011 W. Hastings St Chicago, U.S.A.

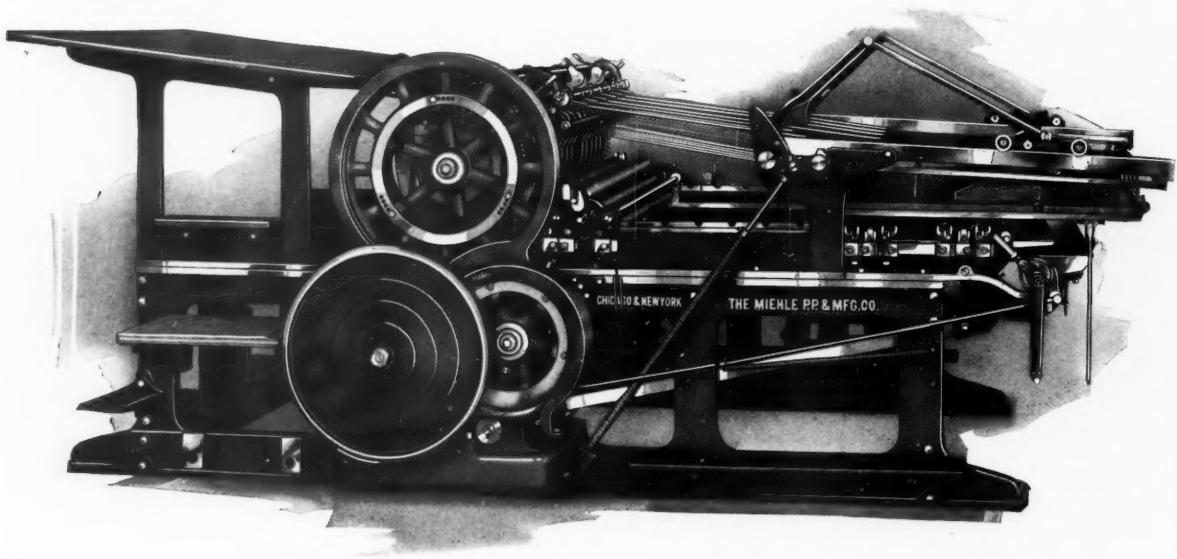


KIMBLE MOTORS

MADE FOR PRINTERS SINCE 1905

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The Miehle TWO-REVOLUTION PRESS



A SYNONYM

In the printing business the name Miehle has become synonymous with cylinder press.

A printer is much more apt to say, "I have four Miehles" than "I have four cylinders."

The significance of this must be clear to everyone. The Miehle has become universally standard. It has practically the unanimous approval of printerdom.

This is not new. That it has persisted for so many years can be due only to the unceasing zeal of the Miehle Company in its determination constantly to maintain the high quality of the press and make every possible improvement in it.

SALES OFFICES:

PHILADELPHIA

BOSTON

DALLAS

SAN FRANCISCO

LOS ANGELES

ATLANTA

Dodson Printers Supply Co.

OKLAHOMA CITY

Western Newspaper Union

SALT LAKE CITY

Western Newspaper Union

MIEHLE • • • •
PRINTING PRESS & MFG. CO.

MAIN OFFICE AND FACTORY

FOURTEENTH STREET AND SO. DAMEN AVENUE

CHICAGO

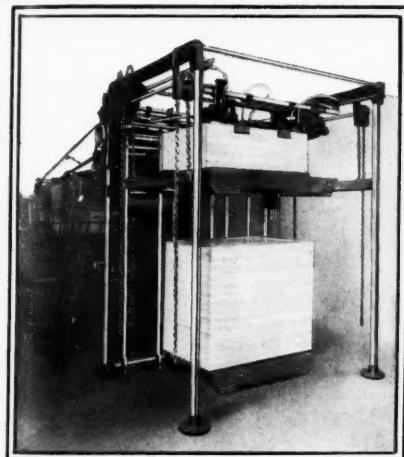
DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada

OPERATING EXHIBITS: Transportation Building, Chicago Printing Crafts Building, New York

MIEHLE: THE STANDARD PRESS THE WORLD OVER



AFTER the MAKEREADY



DEXTER SUCTION PILE FEEDER

"A Machine can do the Feeding more economically and more accurately."

The Dean-Hicks Company, Producers of Fine Color Printing, have equipped all but one of their cylinder presses with DEXTER SUCTION FEEDERS.

The Reason is: "More accu-

rately printed sheets are delivered in a given time by

an automatic feeding attachment than are possible by hand feeding methods.

"The craftsmanship of presswork in color printing is in the makeready. From that point on, a machine can do the feeding more economically and more accurately.

"We have operated Dexter Suction Pile Feeders for many years with consistently satisfactory results. When a new press is added, or an old one replaced, an automatic sheet feeding device is a definite part of the specifications."

DEAN-HICKS COMPANY, Grand Rapids, Michigan

DEXTER FOLDER COMPANY

CHICAGO
SAN FRANCISCO, H. W. Brintnall Co.

CLEVELAND

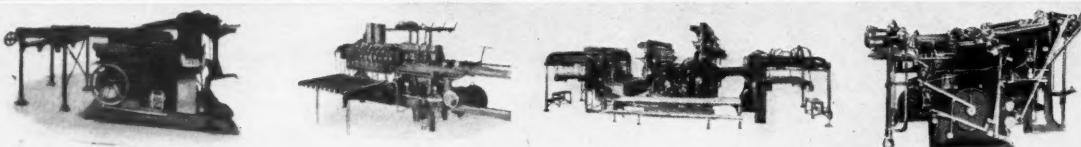
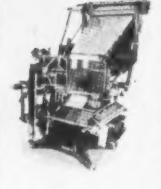
PHILADELPHIA

ST. LOUIS

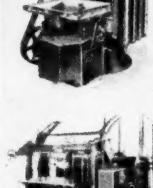
BOSTON

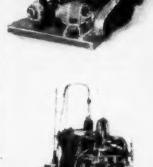
ATLANTA, Dodson Printers Supply Co.
TORONTO, Toronto Type Foundry

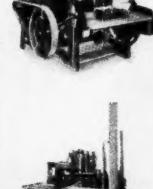
28 West 23rd Street, New York

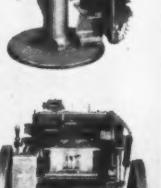







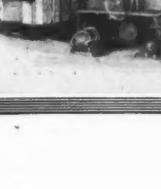












Specialized Service to the Printing Industry

IN Cline equipment we are offering the advantage of over 25 years' experience in designing electrical equipment and control systems for printing machinery; this together with our knowledge of the design and operating characteristics of these machines and their relation to other machinery in the plant layout, enables us to determine the type of motor and controller most suitable for such machinery.

Our equipment includes motors and controllers of all sizes for all machines from the smallest stitcher to the largest newspaper press, in both Alternating and Direct Current apparatus. Special bulletins are issued for each current on the different sizes and types of equipment.

Motors, Controllers and Push Button Stations are all made and tested by one company, thus placing the printer in position to standardize his motor and control equipment. This will simplify the care and maintenance and assure the most efficient and reliable operation at low cost.

Safety is one of the most important factors in favor of Cline equipment; your operators are absolutely protected from electrical accidents that in poorly designed apparatus might mean the loss of life or serious injury. These safety features are incorporated in the construction of all of this apparatus.

Cline electrical engineers devote themselves exclusively to the printing and allied trades requirements and will be pleased to assist you in selecting proper electrical equipment to operate any of your machinery in the most effective and economical manner.

Cline-Westinghouse Equipment is the Standard

CLINE ELECTRIC MFG. CO.

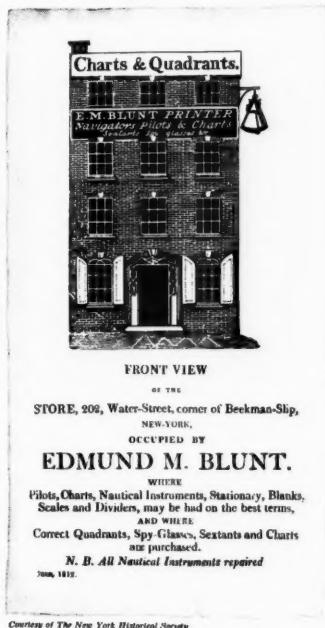
Main Office, Conway Building, 111 W. Washington St., Chicago, Ill.

Eastern Office:
Marbridge Building
NEW YORK CITY, N. Y.

Western Office:
1st Nat'l Bank Building
SAN FRANCISCO, CAL.



American History of Advertising . . . No. 3



Courtesy of The New York Historical Society

YEAR
1812



Advertising Pauses in its Stride

ADVERTISING is as old as man's association with man. Its progress may be traced from conjecture to the skillful science it is today, but not without ups and downs on any graph of its development.

The beginning of the Nineteenth Century witnessed a decline—a step backward caused by the stringent hardships which perhaps would face any new-born country during its first fifty years.



A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1930 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS

The MILL PRICE LIST Distributors of **WESTVACO MILL BRAND PAPERS**

ATLANTA, GA.	The Chatfield Paper Corporation 29 Pryor Street, N. E.	NEW YORK, N. Y.	West Virginia Pulp & Paper Co. 230 Park Avenue
AUGUSTA, ME.	The Arnold-Roberts Co.	OKLAHOMA CITY, OKLA.	Graham Paper Company 106-108 E. California Avenue
BALTIMORE, MD.	Bradley-Reese Company 308 W. Pratt Street	OMAHA, NEB.	Carpenter Paper Company Ninth and Harney Streets
BIRMINGHAM, ALA.	Graham Paper Company 1726 Avenue B	PHILADELPHIA, PA.	W. Virginia Pulp & Paper Co. Public Ledger Building
BOSTON, MASS.	The Arnold-Roberts Co. 180 Congress Street	PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania Second and Liberty Avenues
BUFFALO, N. Y.	The Union Paper & Twine Co. Larkin Terminal Building	PROVIDENCE, R. I.	The Arnold-Roberts Co. 266 So. Water Street
CHICAGO, ILL.	West Virginia Pulp & Paper Co. 35 East Wacker Drive	RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
CINCINNATI, O.	The Chatfield Paper Corporation 3rd, Plum and Pearl Streets	ROCHESTER, N. Y.	The Union Paper & Twine Co. 190 Mill Street
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.	ST. LOUIS, MO.	Graham Paper Company 1014-1030 Spruce Street
DALLAS, TEXAS	Graham Paper Company 1001-1007 Broom Street	ST. PAUL, MINN.	Graham Paper Company
DES MOINES, IA.	Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct	SAN ANTONIO, TEXAS	Graham Paper Company 130 Graham Street
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street	SAN FRANCISCO, CAL.	W. Virginia Pulp & Paper Co. 503 Market Street
EL PASO, TEXAS	Graham Paper Company 201-203 Anthony Street	SPRINGFIELD, MASS.	The Arnold-Roberts Co. 42 Hampden Street
HOUSTON, TEXAS	Graham Paper Company 2302-2310 Dallas Avenue	WASHINGTON, D. C.	R. P. Andrews Paper Co. First and H Streets, S. E.
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th St. Traffic Way	WICHITA, KAN.	Graham Paper Company 121 No. Rock Island Ave.
MEMPHIS, TENN.	Graham Paper Company 11 Nettleton Avenue		
MILWAUKEE, WIS.	The E. A. Bouer Company 175-185 Hanover Street		
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South		
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North		
NEW HAVEN, CONN.	The Arnold-Roberts Co. 147-151 East Street		
NEW ORLEANS, LA.	Graham Paper Company 222 South Peters Street		



West Virginia Pulp and Paper Co.

.....more work—better work—every day

with a

DIAMOND Power Cutter



5-39

“It’s a Challenge”

There's sixty seconds of top-notch production in every working minute when you use a DIAMOND Power Cutter.... And every day counts for more in increasing your profits.

It's the remarkable speed, accuracy and safety features that make the DIAMOND a master cutter, doing its work day after day simply and quickly without trouble or delays. It gives you the kind of faithful service that makes it possible to give your patrons prompt delivery on orders—with a minimum of upkeep costs.

Inspect, compare and test the DIAMOND Power Cutter at once. See how simple it is to operate—note its rugged, wear-defying construction—examine its unmatched safety features—learn how little it requires for power and maintenance. You'll be convinced that it's the kind of cutter that only supreme skill and the experience of more than a half century could create.

Get all the facts and details now. Write today for complete descriptive literature and prices.

→—————
The Challenge Machinery Co.
Chicago
17-19 E. Austin Ave.
Grand Haven, Michigan
→—————

New York
200 Hudson Street

KREOLITE

The Floor of Industrial America

THROUGHOUT industrial America, wherever a demand exists for floors that must withstand the maximum of rough use and abuse, regardless of conditions, **Kreolite Wood Blocks** are recognized as the ultimate in toughness, strength, endurance, economy and service.

An outstanding example is found in the country's greatest printing plants where floors are called upon to carry machinery and materials of enormous weight; to stand the tremendous vibration of giant presses running at terrific speeds; to bear strains of ceaseless trucking and to defy even the repeated attacks of molten metal spilled in stereotyping and typecasting.

Representative of the many big printing and publishing organizations using Kreolite Wood Block Floors are:

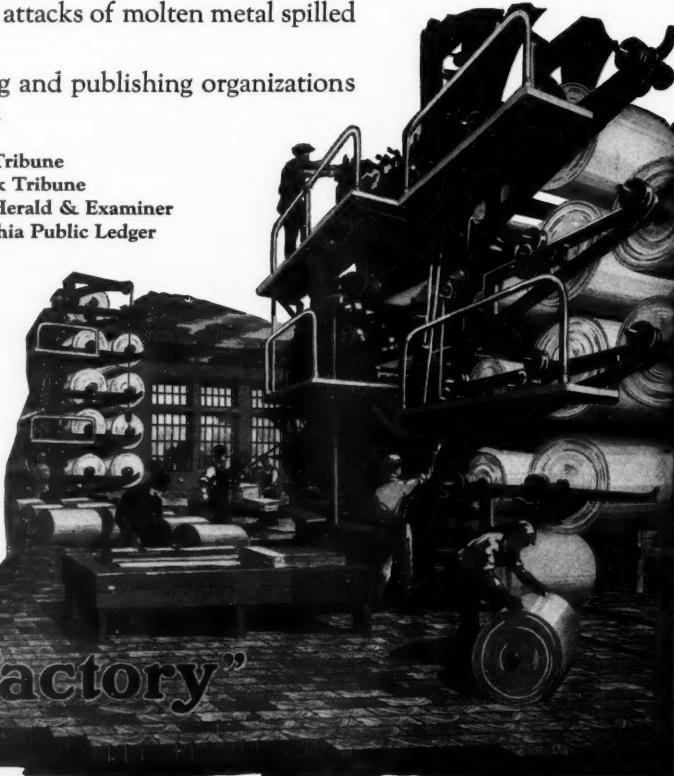
Crowell Publishing Co.
Hearst Publishing Co.
Curtis Publishing Co.
R. R. Donnelley & Sons Co.

Chicago Tribune
New York Tribune
Chicago Herald & Examiner
Philadelphia Public Ledger

Kreolite Engineers will study your needs and make recommendations without any obligation whatever to you.

The Jennison-Wright Co.
Toledo, Ohio

BRANCHES IN ALL LARGE CITIES



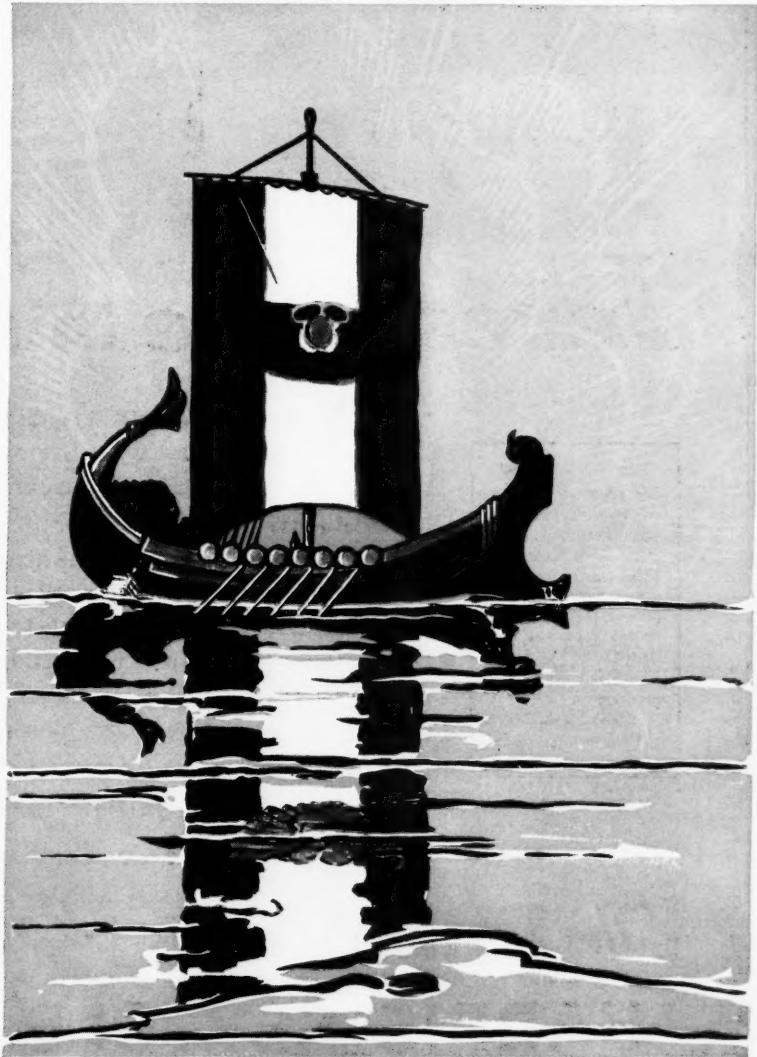
WOOD BLOCK FLOORS

PROGRESS

ARTESIAN BOND

MANY, many centuries ago, when the commercial world was still in the "papyrus period" of correspondence . . . the Egyptians achieved a new standard of quality for their business records . . . Today the modern executive chooses Artesian Bond . . . Artesian Bond is a truly fine paper of liberal rag content . . . It is made with clear spring water . . . for pure water is essential to fine paper. Year in and year out this sparkling spring water is uniform in temperature and chemical content . . . Year in and year out Artesian Bond is uniform in strength . . . color . . . and texture . . . Ask for samples of Artesian Bond . . . Test it . . . Tear it . . . Hear its crackle . . . Artesian Bond is loft-dried and hand-sorted . . . Ready to use without racking or hanging.

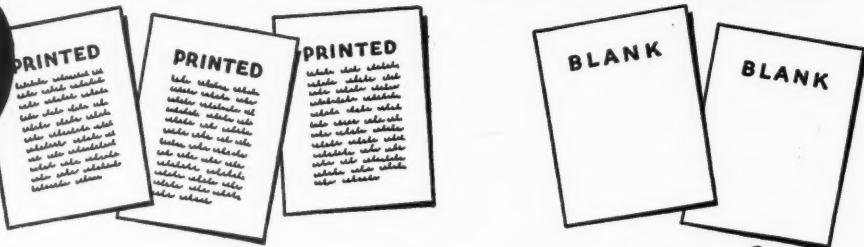
ALLENTEW, PA.
Lehigh Valley Paper Co.
Division S. Walter, Inc.
BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
Stimpson & Company, Inc.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
DULUTH, MINN.
Duluth Paper & Specialties Co.
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FORT WORTH, TEXAS
Taylor Paper Co.
HOUSTON, TEXAS
L. S. Bosworth Company
LIMA, OHIO
Frederick Paper & Twine Co.
LINCOLN, NEBR.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CALIF.
Fred H. French Paper Co.
MADISON, WIS.
Madison Paper Company
MENASHA, WIS.
Yankee Paper & Specialty Co.
MILWAUKEE, WIS.
Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher Lefholm Company
MONTGOMERY, ALABAMA
Mercantile Paper Co.
NASHVILLE, TENN.
Clements Paper Co.
NEWARK, N. J.
Lewmar Paper Co.
NEW YORK, N. Y.
A. M. Cahan's Sons, Inc. (Export)
Fox Paper Co., Inc.
Paul E. Vernon & Co.
OAKLAND, CALIF.
General Paper Co., Tribune Tower
OMAHA, NEBR.
Western Paper Co.
PHILADELPHIA, PA.
E. Latimer, Jr.
RICHMOND, VA.
Cauthorn Paper Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN FRANCISCO, CALIF.
General Paper Company
SIOUX CITY, IA.
Western Newspaper Union
SPOKANE, WASH.
John W. Graham & Co.
ST. PAUL, MINN.
F. G. Leslie Paper Co.
TACOMA, WASH.
Standard Paper Company
YORK, PA.
Andrews Paper House
Division S. Walter, Inc.



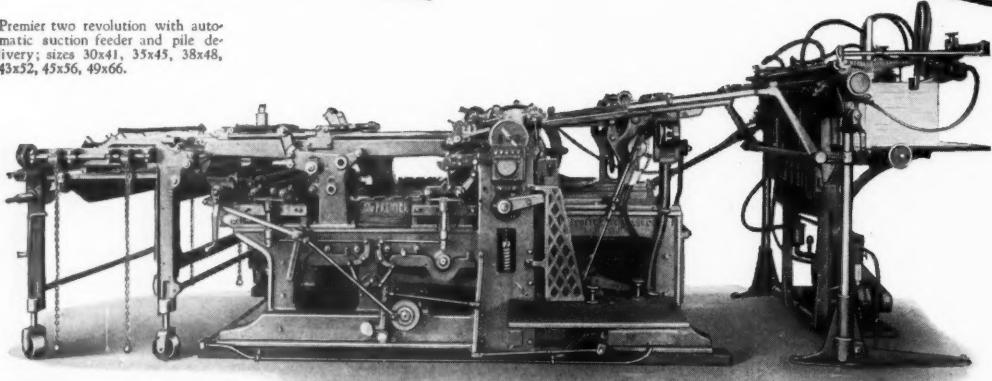
WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.



5 Sheets Visible



Premier two revolution with automatic suction feeder and pile delivery; sizes 30x41, 35x45, 38x48, 43x52, 45x56, 49x66.



Investigate this Feature!

August 15, 1929

We acknowledge the superb performance of your Premier Automatic unit over the past thirty months, during which time the presses have been in almost continual operation.

They lived up to every promise.

[Name on request]

BEFORE you buy, investigate! Study the positive Premier extension delivery with five sheets visible at all times, three of the sheets printed, thus allowing a longer period for the ink to set, eliminating offset.

Investigate the Premier's exceptionally rigid type bed, the double width bed gear keyed to the large drive shaft, the heavy bed racks, the wide tracks which reduce wear because two of the four are directly under the bed bearers, the unusual impressional strength, the ink distribution system, the interchangeable composition rollers which reduce roller costs.

Investigate the Premier before you decide. Write the nearest sales office and ask for a representative to give you complete facts.

HARRIS-SEYBOLD-POTTER CO., GENERAL OFFICES: CLEVELAND, O.

[The PREMIER]

HARRIS · SEYBOLD · POTTER

Sales Offices: NEW YORK, CHICAGO, SAN FRANCISCO,
PHILADELPHIA, BOSTON, DAYTON.
Factories: CLEVELAND, DERBY (CONN.), DAYTON.



SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS

QUALITY

Composition Rollers
Cloth-Covered Rollers
Rubber Rollers
Lithograph Rollers
Offset Rollers



After all, whether you print a newspaper, a four-color magazine, or a fine catalog, quality of printing is the thing! Even though you are working down to a price, you can give your customer the advantage of good rollers, for rollers are an inconsiderable price-factor in any run. And, in every case, you want to give your customer the best press-work possible for the money! We can furnish any type of rollers for any kind of press.

Use our Red Shipping Labels!

FOURTEEN FACTORIES

CHICAGO
636-720 SHERMAN ST.

CLEVELAND 1432 HAMILTON AVENUE **ATLANTA** 274-6 TRINITY AVE., S. W. **DALLAS** 1310 PATTERSON AVENUE

DES MOINES 1025 WEST FIFTH STREET **DETROIT** 4391 APPLE STREET **INDIANAPOLIS** 629 SO. ALABAMA STREET

KALAMAZOO 223 W. RANSOM STREET **KANSAS CITY** 706-708 BALTIMORE AVENUE **MINNEAPOLIS** 721-723 FOURTH STREET

NASHVILLE 911 BERRYHILL STREET **PITTSBURGH** 88-90 SOUTH 13TH STREET **ST. LOUIS** 514-516 CLARK AVENUE

SPRINGFIELD, OHIO
COR. EAST AND HARRISON ST.

FOR EIGHTY-ONE YEARS
BINGHAM'S RELIABLE
PRINTERS' ROLLERS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

A Source of Profit in Any Plant

THE versatility and reliability of the KLUGE AUTOMATIC PLATEN PRESS FEEDER has made it a profitable investment in printing plants of all kinds. In the one-man shop and in some of the largest printing plants in the country the Kluge is daily demonstrating its economy and adaptability for all varieties of press work. Stationery engraving, die-work, envelope jobs — carton, wall-board and book-cover printing — labels, tags, seed packets — glassine,



oil-paper and kraft bags — all are being handled easily and profitably on Kluge Feeders, as well as multi-color and everyday printing.

If you want to know where and how — or would like a demonstration on a special job, write or phone our nearest branch.

BRANDTJEN & KLUGE, Inc.

Manufacturers of the KLUGE and B&K Platen Press Feeders

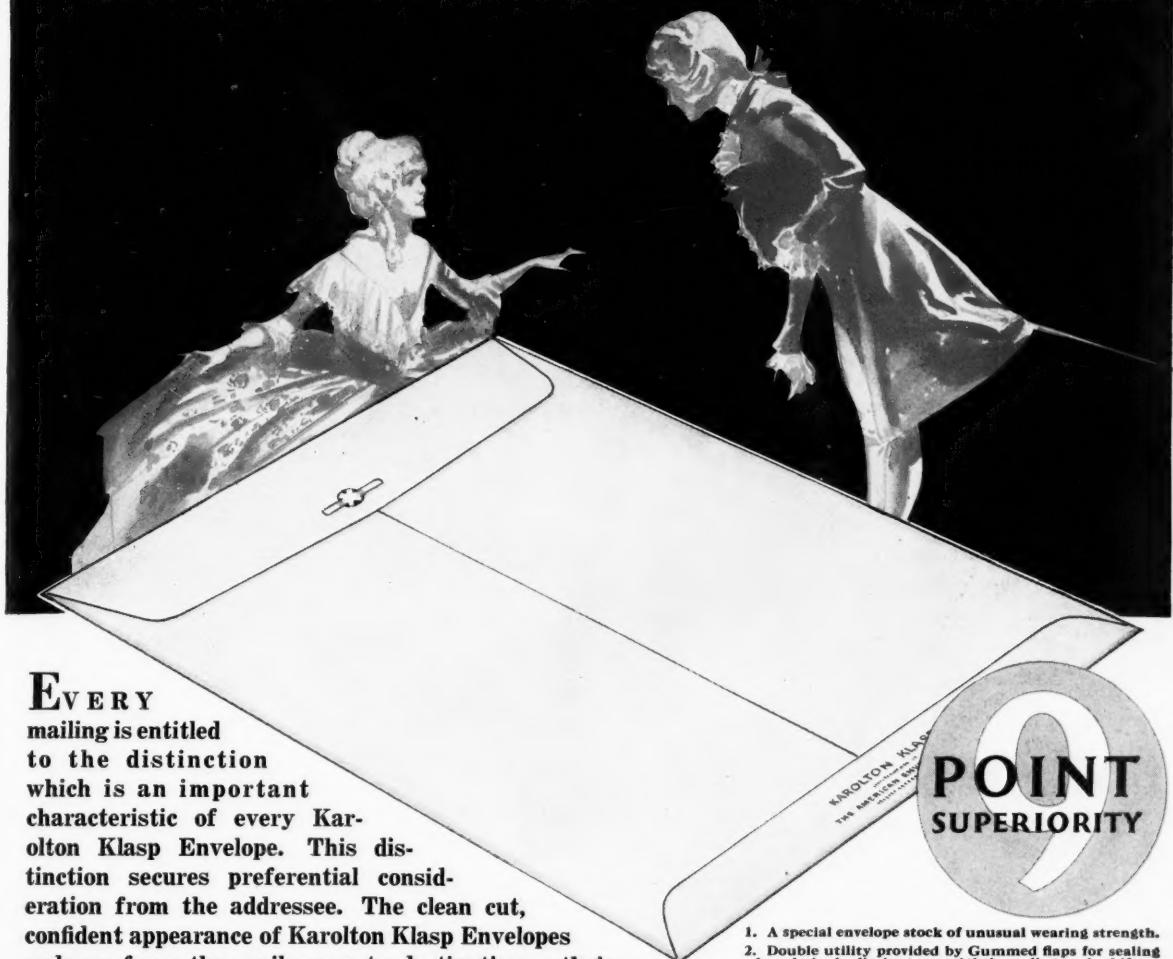
SAINT PAUL, MINNESOTA, U. S. A.

Branches with Operating Exhibits:

Atlanta, 86 Forsyth St., S. W. Detroit, 1051 First St. Philadelphia, 235 N. 12th St.
Chicago, 733 S. Dearborn St. St. Louis, 2226 Olive St.
Los Angeles, 324 E. 3rd St. Dallas, 217 Browder St.
New York, 77 White St. San Francisco, 881 Mission St.
CANADA: Toronto Type Foundry Co., Ltd.

DISTINCTION

THAT LENDS IMPRESSIVENESS TO YOUR MAIL



EVERY mailing is entitled to the distinction which is an important characteristic of every Karolton Klap Envelope. This distinction secures preferential consideration from the addressee. The clean cut, confident appearance of Karolton Klap Envelopes endures from the mail room to destination — their smooth printing surface permits unusual opportunities for imprinting attractive advertising display copy — their color harmonizes with all ink combinations. We are proud of their fine appearance and so will you be when you use them. May we send you samples to demonstrate just how unusual they really are?

In Stock at the Leading Paper Merchants, Printers and Stationers

9 POINT SUPERIORITY

1. A special envelope stock of unusual wearing strength.
2. Double utility provided by Gummed flaps for sealing when desired, eliminates unsightly sealing makeshifts.
3. Pre-folded flaps speed up mailing room operations — saving time and money.
4. Positive alignment of hole and clasp expedites closing.
5. Four prong double annealed metal clasps are locked across the grain, and through 2 thicknesses of stock.
6. All seams glue-welded for absolute safety to contents — double glue-welded on large sizes.
7. Unusually smooth printing surface insures clean cut attractive printing.
8. Packed 100 in a rigid telescope, dust-proof box of standard height. Convenient to buy, use and store.
9. Most economical to use because lower in price.

KAROLTON KLASP

Glue-Welded ENVELOPES

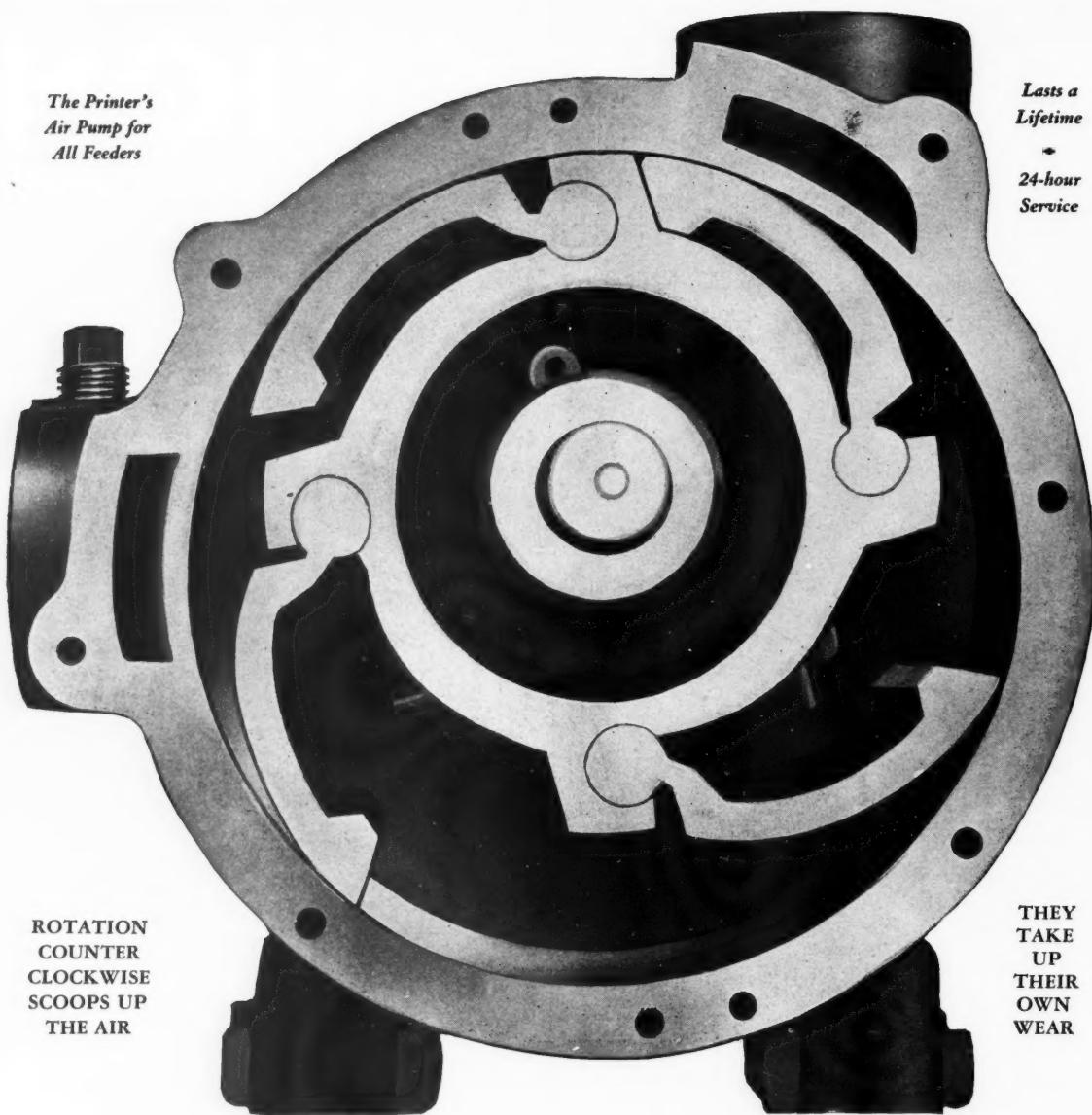
AMERICAN ENVELOPE COMPANY, WEST CARROLLTON, OHIO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

*The Printer's
Air Pump for
All Feeders*

*Lasts a
Lifetime*

*24-hour
Service*



ALL WORTHWHILE FEEDERS USE THESE AIR PUMPS

—
LEIMAN BROS.
PATENTED
ROTARY
POSITIVE
AIR PUMPS
*for pressure blowing and
vacuum pickup*
MANY SIZES

also used for cooling linotype moulds,
agitating electrotype solutions, blowing
dirt out of machinery and type cases.

Because they are jealous of their reputation—they want you to have the best that money can buy—continuous, uninterrupted service and the most highly efficient service—So have the salesman prove to you that his feeder has the identifying mark of quality—this quality air pump.

GET THE FREE INFORMATION

LEIMAN BROS., Inc.

23 (AE) WALKER ST., NEW YORK
MAKERS OF GOOD MACHINERY FOR FORTY YEARS

Please Mention THE INLAND PRINTER When Writing to Advertisers.



W.S. Biddle

CHARLES ENEU JOHNSON & C PRINTING INKS

Copyright, 1930, by Charles Eneu Johnson and Company

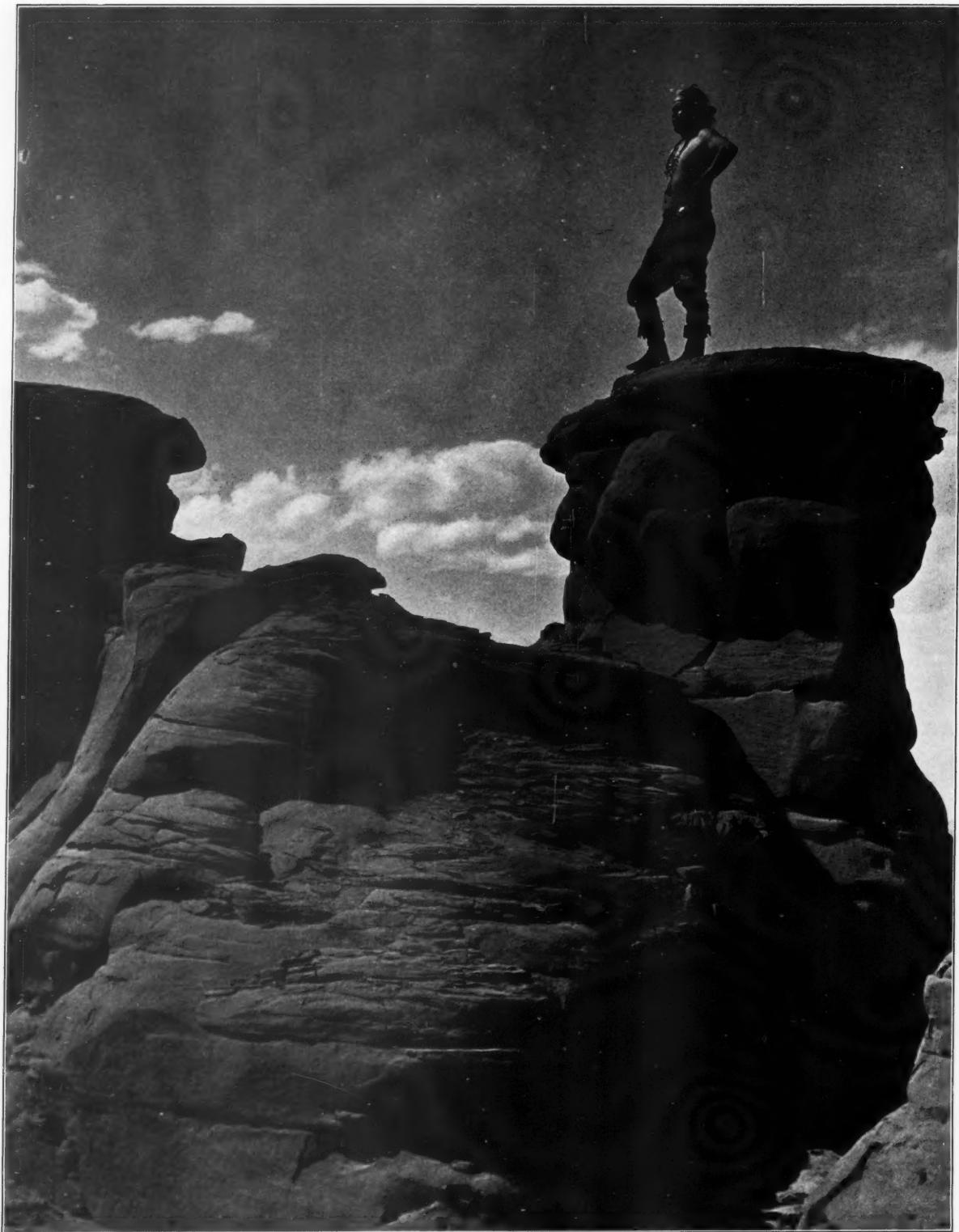
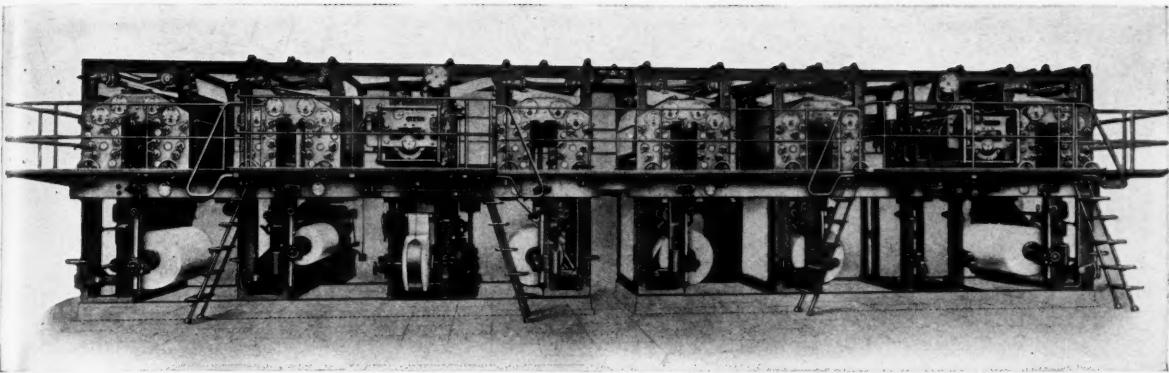


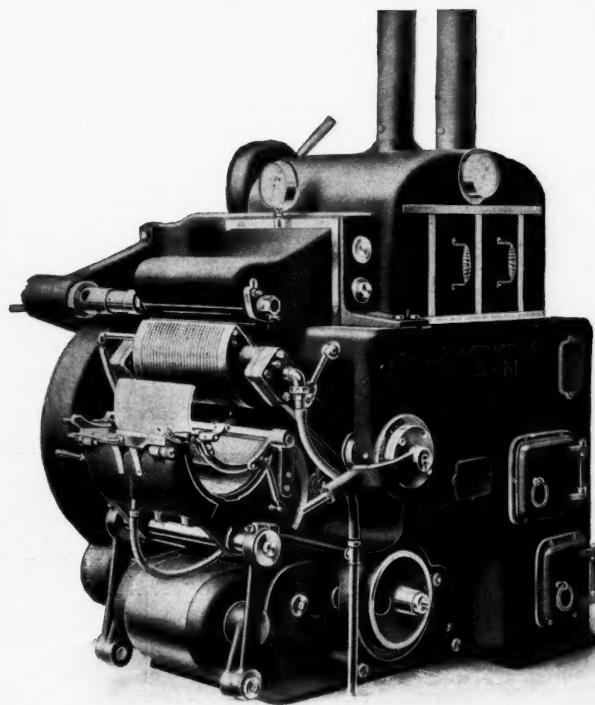
PHOTO BROWN

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA
BRANCHES IN ALL PRINCIPAL CITIES



M-A-N HIGH-SPEED ROTARY

Letter printing, combined with Rotogravure—plain and color, newspaper printing press machine also—for book, magazine and pamphlet printing production work.



M-A-N Automatic Stereotype Casting Machine

Casts stereotype completely automatic. Rate of speed, two curved plates per minute!

A low cost producing machine for all plants using curved plates. Easy and simple to handle and operate.

For sale exclusively by

Howard D. Salins Golding Printing Machinery Inc.

608 SOUTH DEARBORN STREET

Telephone Harrison 5936

CHICAGO, ILLINOIS

» » See how we Serve You



ANNOUNCING TRADE COMPOSITION

WEEK May 12th to 17th

For the past two and a half years, in the advertising pages of this and other publications, we have been telling you how the trade composition plants of the United States and Canada are equipped to serve you. We have described to you our mechanical resources for producing machine and handset composition and make-up, and the specialized skill of the craftsmen whom we employ.

We invite you to inspect our plants during Trade Composition Week—May 12 to 17—for a visual demonstration of the facilities of

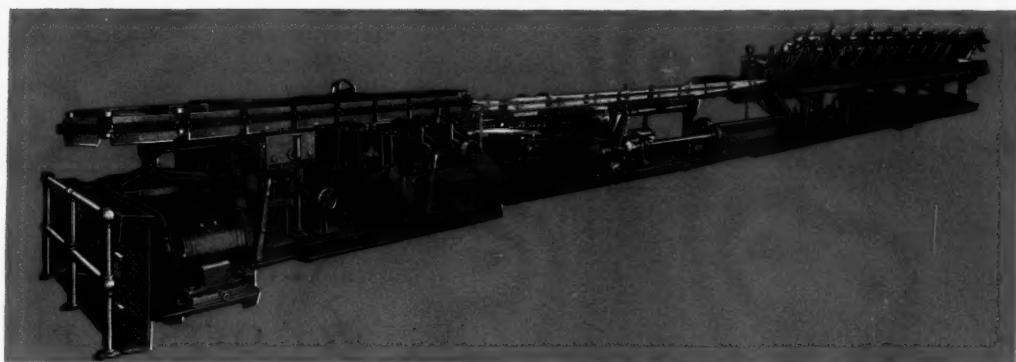
an industry, built on service alone, which is now producing nearly fifty million dollars' worth of typesetting yearly for American printers.

Some of these plants operate typesetting machines only, others are completely equipped to produce the completed job, ready to be locked up for printing or to go to the foundry for plating. One and all are earnestly striving to serve you, and each of them can show you something of interest which will add to your knowledge of modern methods of composing room operation.

Make it a point to visit one or more of the trade composition plants of your city during Trade Composition Week.

» » INTERNATIONAL TRADE
COMPOSITION ASSOCIATION
TOWER BUILDING • WASHINGTON, D. C.

A SERVICE WHICH GIVES YOU
PROFIT WITHOUT INVESTMENT



A GREAT COMBINATION!

The New Sheridan **GATHERER**

Accurate Micrometering.
Specially adapted for handling single sheets.

The New Sheridan **Rotary Counter-Balanced** **STITCHER**

With its unique method of double stitching.

The New Sheridan **High-Speed COVERER** **and BINDER**

New suction cover feeder.
New cover breaker.

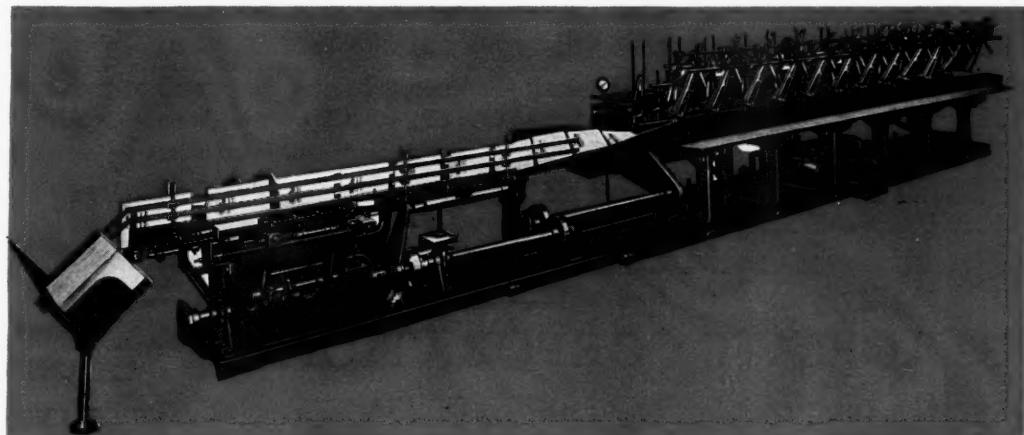
Combined In One Unit

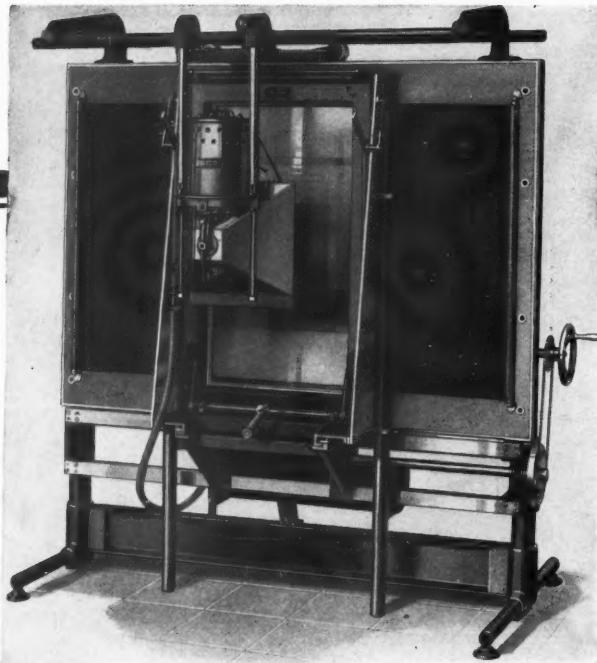
Roller Bearings Throughout
Latest Type Oiling System

The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of **over 125 books per minute**.

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

T. W. & C. B. SHERIDAN COMPANY
129 Lafayette Street, New York 550 So. Clark Street, Chicago





*Directoplate
Composing
Machine*

New Equipment for OFFSET PLATE MAKING specifically for PRINTERS . . .

AGREAT many printers are taking a keen interest in producing their regular run of letter press work by the offset method. The reason for

this interest is entirely due to the fact that a large proportion of letter press printing which ordinarily has been printed on small automatic and pony cylinder presses can be produced more cheaply and with better quality on offset presses. This statement is being unquestionably demonstrated every day.

The problem of how to get proper offset press plates economically has been the deterring factor which has caused many printers to hesitate in making this progressive move.

The Directoplate Corporation, the unquestioned leader in the manufacture of offset press plate making equipment, now comes forward with a new model Directoplate Composing Machine, designed particularly to meet the requirements of the moderate sized printing plant interested in offset printing methods.

This new Composing Machine is offered to the printing trade at the LOWEST PRICE ever made on any Composing Machine. It will produce offset press plates 27 in. x 36 in. and smaller cheaper, better and faster than they can be made by any other method.

Write us today for full information without any obligation on your part.

DIRECTOPLATE CORPORATION Ogden Ave., Sheldon and Lake Sts., CHICAGO

IRVING S. DRAPER, District Sales Manager • 33 West 42nd St., New York City

MONOTYPE

typographic resources have kept
pace with improvements made in

The Monotype System



The Monotype Company has not hesitated to make extensive investments nor to pay heavy royalties in fulfilling its purpose to provide Monotype users with such type faces as will enable them to meet every typographic requirement. These include original designs by Frederic W. Goudy (Monotype Art Director), Bruce Rogers, Frederic Warde, Sol. Hess (Assistant Art Director) and other well-known artists, as well as reproductions of many traditional and modern type foundry faces in general use by printers, advertising typographers and newspapers.

*Monotype faces are designed to promote legibility and to
print with a clear and sharp impression*



LANSTON MONOTYPE MACHINE CO.

Monotype Bldg., Philadelphia, Pa.

A New Plate Gauge

by HACKER

Let this new universal measuring device help solve your makeready problems.

It measures blocked plates, flat plates, curved plates, patent bases, press packing, paper, any object as thin as tissue paper on up to objects $1\frac{1}{8}$ " thick.

Dimensional error in printing factors is the cause of makeready. It costs less to correct it at its source. It costs most to correct, or compensate for error by makeready, at presses.

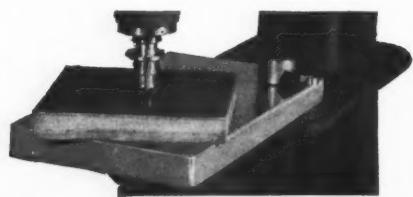
Hacker Plate Gauge No. 8, the new universal measuring device, will instantly locate and record the extent of dimensional errors in printing factors.

It has a 13" throat and will measure a plate at any spot that is 26" wide. No limit as to length.

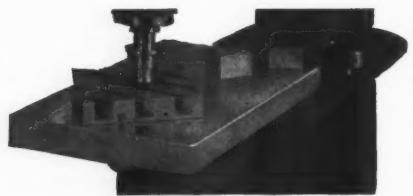
The pressure foot is raised to insert the work by a foot lever leaving both hands free.

Measurements are made under pressure, but the patented pressure foot absolutely prevents injury to the plate.

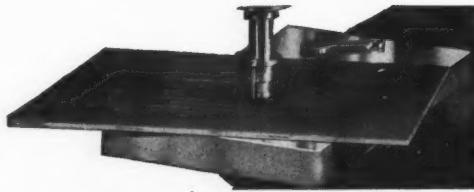
Hacker Manufacturing Co.
320 So. Honore St.
CHICAGO



Measuring a Wood-Mounted Halftone



Checking Patent Bases



Measuring a Bevelled Electrotype



Measuring a Curved Magazine Plate

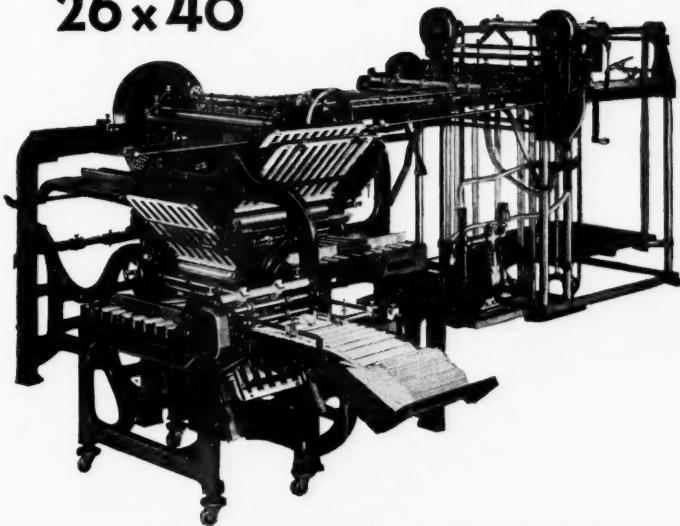
*Send for
new
generously
illustrated
literature
which tells
more about
this and
other
measuring
gauges.*



NEW!

The Model M CLEVELAND FOLDER

26 x 40



A NEW—a more versatile folder that will give a greater variety of folds than any machine of similar size in the field.

Cross carriers on the Model M make possible multiple production in right angle as well as parallel forms.

No other type of machine can match it in range of folds, in speed, in ease of adjustment. Write for detailed information.

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: 1929-31 East 61st Street, CLEVELAND, OHIO

NEW YORK 1304 Printing Crafts Building
BOSTON Chamber of Commerce Building
PHILADELPHIA 1024 Public Ledger Building

CHICAGO 343 Dearborn Cor. Van Buren
LOS ANGELES East Pico and Maple Streets
SAN FRANCISCO 514 Howard Street

**OTHER
CLEVELAND
MODELS**

Model K - 39x52

Model B - 25x38

Model O - 19x25

and a wide range
of models in sizes
17x22 and 14x21

**Give a Good Workman
Good TOOLS—and he
will pay a *Profit*!**

**C & G
Typehi &
Router**

MAKES CUTS READY TO
MAKE READY . . . saves
valuable press time . . . routs
high spots from plates . . . drills
for "key" letters in ads . . . all
quickly and easily . . . Simple
attachment makes unusual
designs, with no art work or
engraving . . . Your ownership
of this machine will place you
in a fine competitive position.
You need it now!

*The
Newest
Time-saving
Tool*

***This
Design***

(Complete)

was cut in a piece of flat
zinc with the ellipse
attachment on C & G
Typehi and Router.



This new C & G Tool is again changing composing room practice

Write for Complete Information

Cheshire & Greenfield Manufacturing Co.

182-184 East Clybourn Street - Milwaukee, Wisconsin



The trade is delighted
with the new



CROMWELL JUNIOR

TYMPAN SHEET
which we manufacture
specially for use on

MIEHLE
KELLY
HARRIS
MILLER
SIMPLEX

or any other high speed press

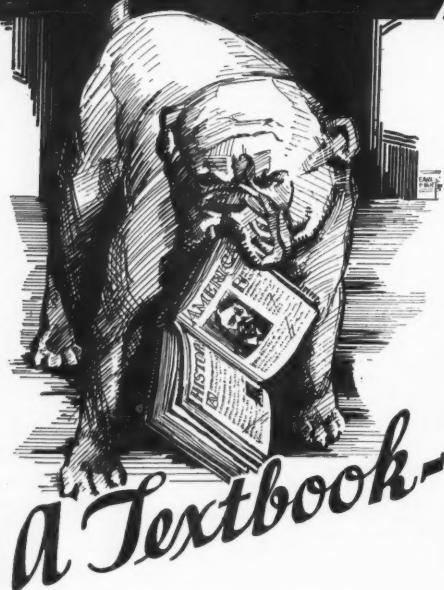
Scored here

Your Jobber or we ourselves will be glad
to give you full particulars

MADE BY
THE

CROMWELL PAPER CO.
WHIPPLE STREET AT 47TH
CHICAGO
U.S.A.

Tenacity



is made for the enlightenment of the mind, not for the performance of stunts. BUT EVEN SO IT SHOULD INCLUDE THAT QUALITY ATTRIBUTED TO THE CANINE—TENACITY. A persistent firmness, the ability of a book to withstand long and hard usage, to be most durable, yet flexible, is assured in the **Oversewn** volume.

Oversewing is the modern, machine adaptation of "over-casting" or "whip-stitching," superior sewing methods which were formerly available only as tedious hand operations. Their modernized adaptation, as a machine product, now enables you to obtain the strongest of TEXTBOOKS, by specifying **Oversewing**.



Oversewing
Machine Co. 
368 Congress St.
Boston, Mass.

The adequately bound special requirement volume...textbook, dictionary, catalog, etc...is an **Oversewn** volume.

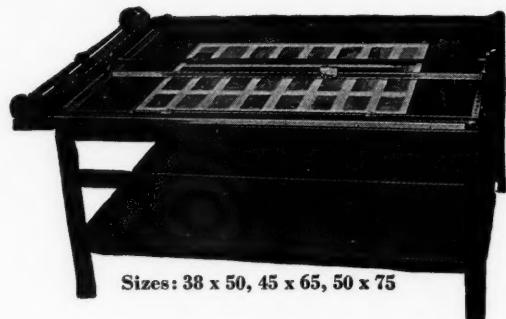
From a Boston Printer:

It is, unquestionably, the finest device of its kind that has ever come to our attention. Particularly are we impressed by its absolute and permanent accuracy and rapid operation.

Another gratifying feature of note is the great increase in pressroom production, which we credit to the efficient and rapid lining up of sheets through the use of

The Craftsman

Geared Line-up Table



Sizes: 38 x 50, 45 x 65, 50 x 75

It will bring Better Standards and Increased Production to YOUR Shop

Line-up and register, tedious, time consuming, uncertain, by the old method, with The Craftsman become operations of precision and speed.

You better your position in the race for business when you install The Craftsman *Geared Line-Up Table*, because you make sure of both quality and cost.

Let us show you how you can pay for your Craftsman out of increased press earnings. Address office nearest you.

Craftsman

Line-up Table Corporation

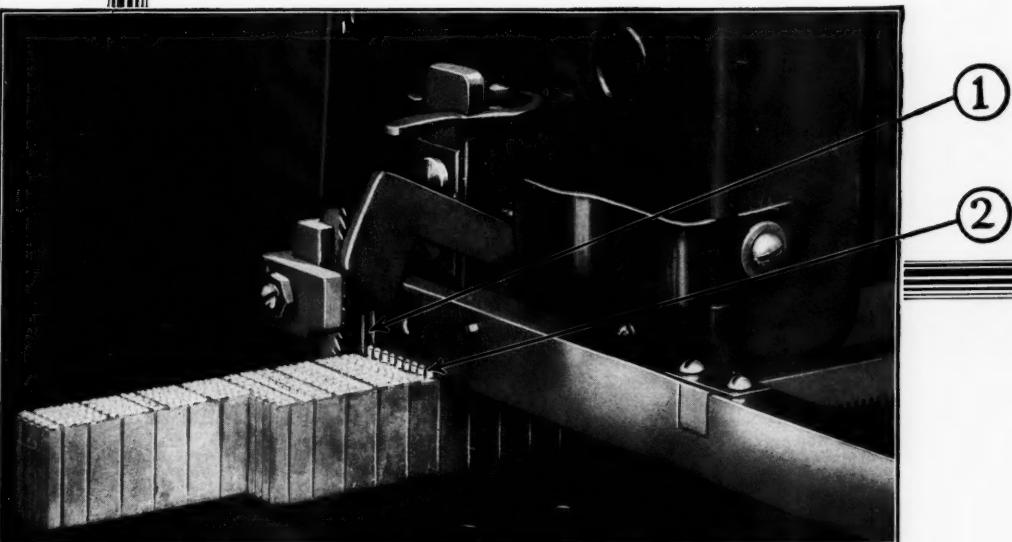
Makers of the World's Leading Line-up Device for Printers and Lithographers
49 River Street, Waltham, Mass.

Chicago Office: 940 Transportation Bldg.

Sole Distributors for Canada: Toronto Type Foundry Co., Ltd.

The ROUSE Band Saw

Cuts a Galley of Variable
Slugs in 35 Seconds



• Ad slugs are generally cut to the size of the type line. With the Rouse Band Saw this is accomplished automatically and at high speed. A whole galley of slugs that are needed in various sizes is instantly aligned by a lever that engages little projections ② cast on each slug at the cutting line. They pass through a tapered slot ① that holds each slug rigid and in positive alignment and are cut at the rate of a whole GALLEY-FULL IN 35 SECONDS. « « « « «

• This little tapered projection, very much like an elongated period is cast on the slug by means of the patented Rouse vise jaw that is interchangeable with the left hand vise jaw on the Linotype and Intertype. Any Linotype mechanic can make the change in a few minutes.

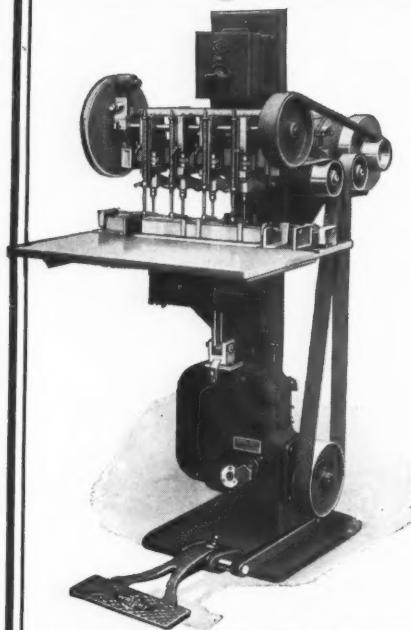
• The Price of the saw equipped with 3 saw blades a set of tools and a motor is \$800



Newspaper plants
trade compositors
and job plants in
every part of the
United States are using the Rouse Band
Saw with profit—saving ninety-five per
cent of the time formerly spent in cutting
slugs of variable sizes.

H. B. ROUSE & CO.
ORIGINATORS and MANUFACTURERS OF
LABOR-SAVING TOOLS and DEVICES FOR
PRINTERS « « 2214-16 WARD ST. CHICAGO

The Largest Line of Machines for Making Holes in Paper



Multiple Spindle Paper Drills

Single Spindle Paper Drills

Three Spindle Drill Heads for Triple Ring Binder Sheets

Multiple Spindle Drill Heads with any desired centers

Heavy Duty Round Hole Perforator

Geared motor, belt or
foot power drive

Paper and Sheet Metal Punches

Motor or foot power driven

Punch heads for every conceivable style of loose leaf binding sheets.
Indexing, Tab Cutting or Round Cornering Attachments.
Multiple round hole attachments for visible record sheets and book-
keeping machine posting sheets.
Combination Round and Open Hole and Ring Binder Punch Heads, etc.

"QUALITY" - "SPEED" - "ECONOMY"

The J. T. Wright Company

Manufacturers of Paper Drilling, Punching and Perforating Machinery
Also Designers and Builders of Special Machinery

2733 - 2737 COLERAIN AVENUE

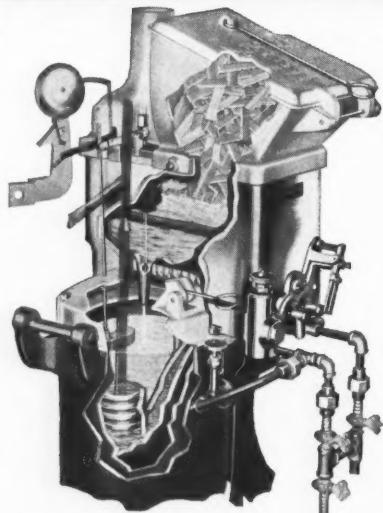
CINCINNATI, OHIO

Agencies in Principal Cities

IN NEW YORK: E. P. Lawson Co., Inc., 424 W. 33d Street
IN CHICAGO: Chas. N. Stevens Co., 112 W. Harrison Street
IN DETROIT: Floyd A. Mahl, Representative, 723 First Street

IN ATLANTA: J. H. Schroeter & Bro., 223 Central Avenue
IN DALLAS: American Type Founders Company
PACIFIC COAST: American Type Founders Company

Masters Metal Handling



Phantom view of Monomelt Unit rigidly fastened to machine pot showing method of melting down slugs and delivering clean, hot metal to machine pot. Note governors that maintain perfect heat control in both pots.

We used to have to
Prove that the

MONOMELT
SYSTEM

- eliminates your metal furnace
- speeds up production
- insures perfect, solid slugs, with clear faces
- pays for itself in less than one year

But Now—

the hundreds of representative daily and weekly newspapers, trade compositors, printers and publishers who have installed the Monomelt System ADMIT all this and more.

Let us send you the names of nearby users.

\$50.00 Challenge You profit—win or lose!

You simply let one of our engineers gather the facts, and he will return with his findings in black and white. Look them over at your leisure. They'll at least be interesting. Perhaps they'll point out where you can make real savings. Who knows? If the survey fails to convince you that MONOMELT — the Single Melting System — will actually save you money, you collect the forfeit — a little token of appreciation for your trouble. If the survey does show you beyond doubt that you will save money by the installation of the Single Melting System, you will profit indefinitely. You can't lose.

Made for Linotype, Intertype,
Linograph, Monotype, Ludlow
and Elrod type-casting machines.

Write for Details to THE MONOMELT COMPANY, 1621 Polk St., Minneapolis, Minn.

Customers can now choose their ENVELOPES



*the way they pick a golf ball
... by the maker's mark*

IT'S as easy now for your customer to pick a good envelope from a poor one as it is to tell a live golf ball from a dud. All he has to do is look for the maker's mark—in envelopes, the "U.S.E." watermark.

This watermark is his guarantee of quality. Wherever he finds it, he knows that here's an envelope that looks more than its price, that seals quickly and tight as a drum, that takes ink easily and clearly, and has a uniform opacity which conceals what's inside. It's his quickest, easiest way of making sure he's getting *real value* in envelopes.

Keep your customers pleased by selling them Columbian U.S.E. White Wove Envelopes. You can get them from your regular paper merchant's stock. Available in every commercial and official size from 5 to 14, and Monarch; also 6½ Outlook and 10 Outlook.



UNITED STATES
ENVELOPE COMPANY
The world's largest manufacturers of envelopes
SPRINGFIELD, MASSACHUSETTS
*With thirteen manufacturing divisions
covering the country*

COLUMBIAN *White U.S.E. Wove* ENVELOPES

COAST TO COAST

COAST TO COAST distribution and constantly growing sales on Chieftain Bond means four important things to you: and tested successfully in the competition of a National Market.

1. It means that Chieftain Bond has been tried and tested successfully in the competition of a National Market.
2. Chieftain Bond's consistent growth means its uniform, easy printing and lithographing qualities are completely satisfactory everywhere.
3. Chieftain Bond's wide distribution assures you of prompt service on white, or any of its sixteen attractive colors — the widest color range of any standard, medium-priced rag content bond.
4. Chieftain Bond's large sales volume means you get the economies of mass production with unusual uniformity in printing qualities, finish, color and strength.

We will be glad to send you samples of Chieftain Bond. Ask us.

NEENAH



CHIEFTAIN BOND

{ Use envelopes to match your stationery } }

DISTRIBUTORS

ALBANY, N. Y.	Potter-Taylor Paper Corp'n	OMAHA, NEBR.	Field-Hamilton-Smith Paper Co.
BALTIMORE, MD.	Barton, Duer & Koch Paper Co.	PHILADELPHIA, PA.	D. L. Ward Co.
BOISE, IDAHO	Blake, Moffitt & Towne	PHOENIX, ARIZ.	Blake, Moffitt & Towne
BOSTON, MASS.	Carter, Rice & Co., Corp'n	PITTSBURGH, PA.	Brubaker Paper Co.
BUFFALO, N. Y.	Holland Paper Co.	PORTLAND, ORE.	Blake, Moffitt & Towne
BUTTE, MONT.	Ward-Thompson Paper Co.	PROVIDENCE, R. I.	Paddock Paper Co.
CHICAGO, ILL.	Parker, Thomas & Tucker Paper Co.	PUEBLO, COLO.	Colorado Paper Co.
CINCINNATI, OHIO	Standard Paper Co.	RALEIGH, N. C.	Epes-Fitzgerald Paper Co.
CLEVELAND, OHIO	Peterequin Paper Co.	RICHMOND, VA.	Epes-Fitzgerald Paper Co.
COLUMBIA, S. C.	Epes-Fitzgerald Paper Co.	SACRAMENTO, CALIF.	Blake, Moffitt & Towne
DALLAS, TEXAS.	E. C. Palmer & Co., Ltd.	ST. LOUIS, MO.	Acme Paper Co.
DENVER, COLO.	The Carter, Rice & Carpenter Paper Co.	ST. PAUL, MINN.	E. J. Stilwell Paper Co.
DES MOINES, IOWA.	Carpenter Paper Company of Iowa	SALEM, OREGON	Blake, Moffitt & Towne
DETROIT, MICH.	The Whitaker Paper Co.	SAN ANTONIO, TEXAS.	San Antonio Paper Co.
DULUTH, MINN.	John Boshart Paper Co.	SAN DIEGO, CALIF.	Blake, Moffitt & Towne
FRESNO, CALIF.	Blake, Moffitt & Towne	SAN FRANCISCO, CALIF.	Blake, Moffitt & Towne
HOUSTON, TEXAS.	E. C. Palmer & Co., Ltd.	SAN JOSE, CALIF.	Blake, Moffitt & Towne
INDIANAPOLIS, IND.	Century Paper Co.	SANTA ROSA, CALIF.	Blake, Moffitt & Towne
JACKSON, TENN.	Martins-Currie Paper Co.	SEATTLE, WASH.	Blake, Moffitt & Towne
KANSAS CITY, MO.	Kansas City Paper House	SPokane, WASH.	Spokane Paper & Stationery Co.
LANSING, MICH.	Weissinger Paper Co.	SPRINGFIELD, MO.	Springfield Paper Co.
LONG BEACH, CALIF.	Blake, Moffitt & Towne	TACOMA, WASH.	Tacoma Paper & Stationery Co.
LOS ANGELES, CALIF.	Blake, Moffitt & Towne	TAMPA, FLA.	E. C. Palmer & Co., Ltd.
LOUISVILLE, KY.	Southeastern Paper Co.	TOLEDO, OHIO.	Ohio & Michigan Paper Co.
MILWAUKEE, WIS.	The E. A. Bouer Co.	WASHINGTON, D. C.	Barton, Duer & Koch Paper Co.
MINNEAPOLIS, MINN.	Minneapolis Paper Co.	WICHITA, KANSAS.	Kansas City Paper House
NEW ORLEANS, LA.	E. C. Palmer & Co., Ltd.	WILKES-BARRE, PA.	H. A. Whiteman & Co.
NEW YORK CITY.	F. W. Anderson & Co.	WORCESTER, MASS.	Charles A. Esty Paper Co.
OAKLAND, CALIF.	Blake, Moffitt & Towne		Division of Carter, Rice & Co., Corp'n
OKLAHOMA CITY, OKLA.	Kansas City Paper House		

EXPORT

NEW YORK CITY.....American Paper Exports, Inc.

NEW YORK CITY.....Parsons & Whittemore, Inc.

ENVELOPES

WAUKEGAN, ILL., National Envelope Co., Div., United States

Envelope Co.

WORCESTER, MASS., Logan, Swift & Brigham Envelope Co.,

Div., United States Envelope Co.

"Note the Tear and Wear as well as the Test"

PAPER CO.

Neenah, Wisconsin

OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

GLACIER BOND
STONEWALL LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Check the Names

Write for complete free sample outfit, including full sheets
of Neenah bonds and ledgers for testing purposes



KABEL BOLD ITALIC

This is now available from stocks in a full range of sizes
from 6 through 48 point. The Kabel Light
Italic is also ready. Send for
specimen pages

CONTINENTAL



TYPEFOUNDERS

ASS'N, INC.
216 East Forty-Fifth Street
New York City ♦ Telephone Vanderbilt 2112

G.H.Q. for all European Types; Agents for New England and Goudy Types

KABEL BOLD ITALIC

The Rosback Round Hole Rotary Perforator

Will dispose of your perforating problems for good!

**This Rosback Perforator
will do this for you —**

Will feed from one to ten sheets of paper at one time, making from 1 to 36 lines of perforation at one feeding and from 30 to 40 feeds a minute.

A two-way perforator will perforate both ways at one time and produce one million checks in eight hours.

Will perforate a ream of paper in less than three minutes (either straight or strike work) and will give you perfect register, a perfect strike and a perfectly round hole — it's the Rosback.

THE Rosback is a strictly commercial machine. Hundreds in use perforating checks, bank statements, and other bank forms, invoices, manifold work, etc.

The Rosback perforates practically all of the trading stamps of this country and all of the Christmas Seals or Tuberculosis Stamps. Used by the U. S. Government Printing Office.

Put your perforating problems up to our bindery machinery experts. We will solve your problems and at the same time show you just where you can save valuable time and 50 to 75 cents of every dollar you are now spending for perforating.



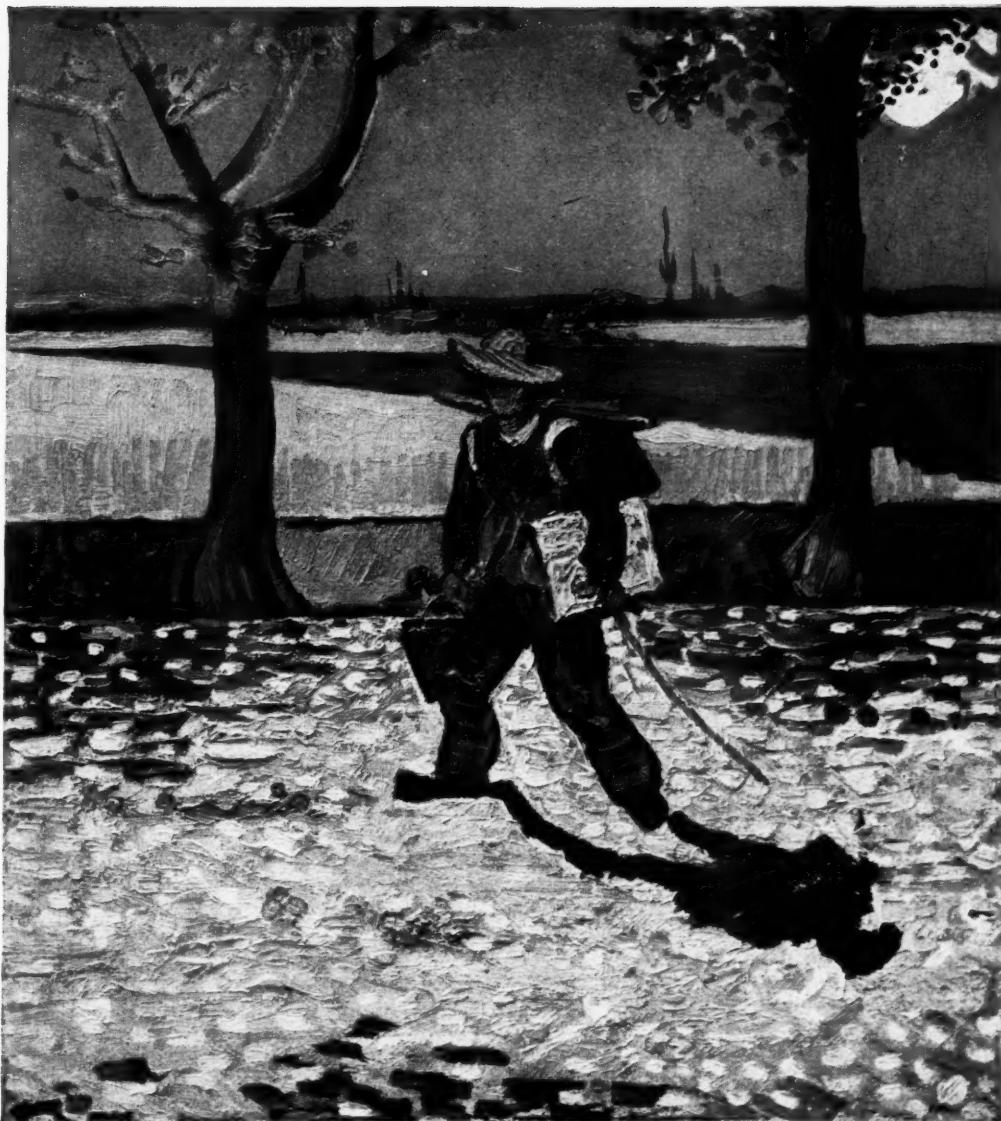
The Rosback is built in 30, 36 and 45 inch sizes in both single and two-way units.

Sold by
All Dealers

F. P. ROSBACK CO.
Benton Harbor, Michigan

*Send for
Descriptive
Circular*

THE LARGEST PERFORATOR FACTORY IN THE WORLD



The above is reproduced from a print of Van Gogh's painting, "On the Way to Work," made by the Hanfstaengl process and copyrighted by Franz Hanfstaengl, Munich. Courtesy E. Weyhe Galleries, New York. Plates by Trichromatic Engraving Co., New York. Electros by Walters Electrotype Co., Utica, N. Y. Inks by Braden-Sutphin, Cleveland. Printing by Fierstine Printing House, Utica.

IT is a combination of arts that enables the modern advertiser or publisher to reproduce beautiful paintings of his chosen subject for the pleasure and edification of his public. Under practical conditions these arts can properly function only when their ultimate expression is so presented that all of the fineness of detail will be retained throughout the printing process.

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SIR ISAAC NEWTON

.... *It takes no sturdier horse-flesh to carry
a prince than a beggar*

If Your Message is Important . . . Print it on Coated Paper

It costs no more to write a message, illustrate it, print it, offer it and mail it on one kind of paper than on another. Surely, in printing messages that are important, it is worth a difference in the single item of paper, to protect the value of all these other items.

Engravers find that they must prove their cuts on coated paper to show the fineness of detail. Printers need and prefer to use coated paper for the same reason.

In the Cantine "Sample Book" you will find coated papers for all requirements—papers that represent a high standard of quality, dependability and value because they are made by mills which for over 40 years have been devoted to paper-coating exclusively. This is a valuable book for those who are preparing magazines, catalogs, broadsides, folders, etc. A copy will be sent upon request.

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Specialists in Coated Papers Since 1888

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Years ago the nation's leading printers learned that for doing work quicker and better, nothing could match the MONITOR Stitcher.

... Today, everywhere, efficient firms are demanding MONITORS for accurate, dependable, fast, cost-cutting performance—the kind that boosts profits.

... Do what others have profitably done. Investigate MONITORS! Try their simple operation—examine their strong staple-stitch—note their amazing speed—see why they do their work with never a hitch or delay—observe their rugged construction that makes for long life.

... Get all the facts, figures and proofs. Send for a list of nearby users and make your own investigation. Mail the coupon—today!

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*demanded
for faster,
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JOHN A. MACK Co., *Detroit*, recognizes the value of Monitors for doing a bigger and better day's work.



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NEW YORK, 461 Eighth Ave.

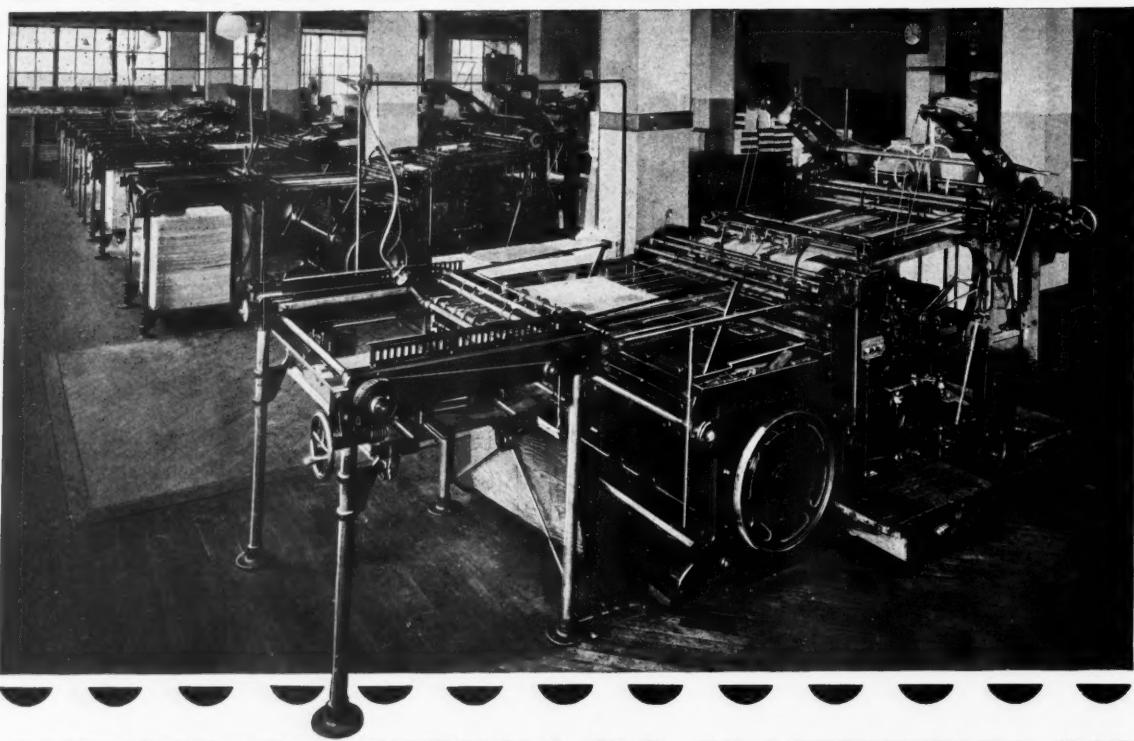
BOSTON, 531 Atlantic Ave.

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and mail
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*Tell us all about MONITOR
Bindery Machines and
give names of firms to
whom we may refer.*
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ANOTHER CHICAGO BATTERY OF KELLYS

Richter, McCall & Co., Chicago, use the most modern methods in their printing establishment and have built up a large clientele through attention to production control and careful selection of the "components" that enter into each piece of work passing through their hands. It is inevitable that such a plant should have Kelly Presses, as these dependable automatics fit admirably into the picture of stout production, high quality, favorable operating costs and low upkeep. Three Style B and three No. 2 Kellys

comprise the battery illustrated above. General printing and direct mail work constitutes the greater portion of the printing which these Kelly Automatics are handling so acceptably. Richter, McCall & Co.'s concise endorsement of Kelly Presses is as follows:

"Our experience is without comparison. No statement we could make in favor of the Kelly would be broad enough. All your claims are being backed by these fast, noiseless, smooth-running money-makers."

This statement from a responsible concern is worthy of your consideration.

KELLY PRESSES ARE SOLD AND SERVICED BY

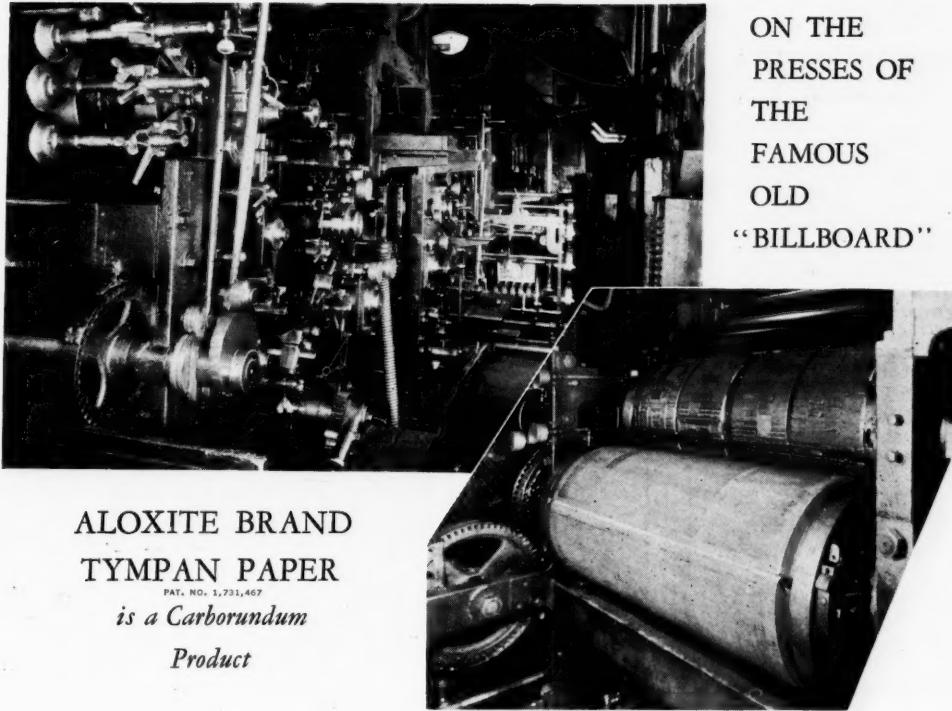
American Type Founders Company

Sold also by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand; CAMCO [MACHINERY] LIMITED, London, England; NATIONAL PAPER AND TYPE COMPANY, Central and South America, Mexico, Cuba, Porto Rico and West Indies

SET IN ULTRA BODONI WITH LOUVAIN MEDIUM AND ITALIC

Aloxite Brand Tympaⁿ Paper

REG. U. S. PAT. OFF.



ALOXITE BRAND TYMPAⁿ PAPER

PAT. NO. 1,731,467

*is a Carborundum
Product*

EVERY Saturday night when Dan Weber gives the word, the big Hoe magazine press starts its run of the weekly issue of this noted publication of the show world—

And it comes clean because Dan has no more worries about off-setting or smutting.

He was one of the first to adopt Aloxite Brand—this radical new idea in Tympaⁿ Paper.

It's an abrasive coated top-sheet presenting a surface having a myriad of tiny grains or points—

There is no flat surface—the surplus ink is sunk

in the tiny valleys between the grains, therefore, there can be no smutting—no off-setting—a simple, practical idea that has eliminated a printing evil.

On this press they run 75,000 copies and then they clean the Aloxite top-sheet, using a stiff brush and naptha or similar cleaner—then the same sheet is fresh, clean—ready for the final 75,000 run of the edition.

It eliminates off-set on the second side and allows them to carry full color.

It can be used on any type of perfecting press—on any quality of stock.

*We want you to test it in your plant—so we will gladly
send sample sheets and added information*

The CARBORUNDUM Company, Niagara Falls, N. Y.

REG. U. S. PAT. OFF.

CANADIAN CARBORUNDUM CO., LTD., NIAGARA FALLS, ONT.

Sales Offices and Warehouses in New York, Chicago, Boston, Philadelphia, Cleveland, Detroit, Cincinnati, Pittsburgh, Milwaukee, Grand Rapids
The Carborundum Co., Ltd., Manchester, England Deutsche Carborundum Werke, Dusseldorf, Germany

(CARBORUNDUM AND ALOXITE ARE THE REGISTERED TRADE MARKS OF THE CARBORUNDUM COMPANY FOR ITS PRODUCTS)

PRODUCTS

Kidder Straight and All Size Rotaries.
Special Presses for practically all purposes.

U. P. M. Vacuum Bronzers (High speed and fly delivery.)

U. P. M. Sheet Rotary Press.

Chapman Electric Neutralizer.

A large percentage of all wrappers for food products are printed on Kidder Rotaries of the design here shown.

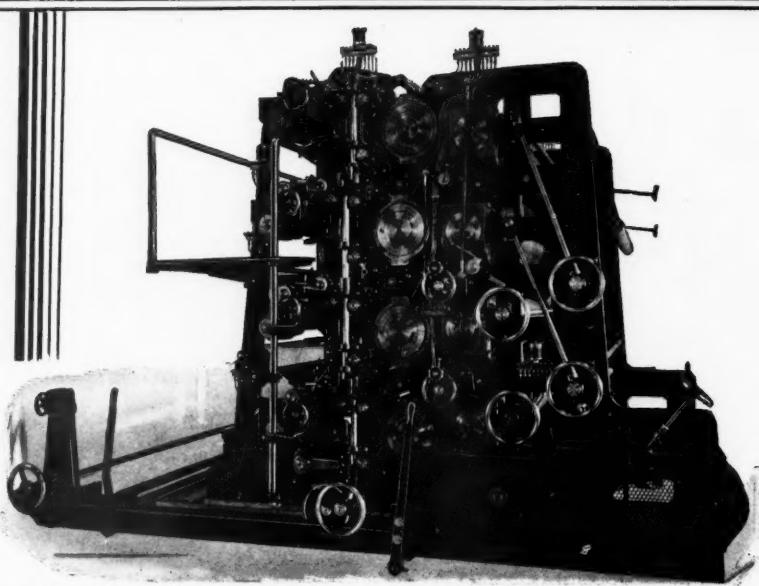
This press has an hourly output of 132,000 FOUR-COLOR bread wrappers, 16 in. x 20 in., web speed of 44,000 feet per hour.

It may be operated as a single, two, three or four color machine.

Each color has a separate and complete inking system with four 4-in. form rollers with the necessary distributors and vibrators; each color has a separate control governing the movement of its vibrators. By dividing the fountains many users print additional colors when necessary.

The inking mechanism may be operated when in a racked back position so that the ink is fully distributed when the press is ready to be started — thus conserving time and paper.

If you are interested in contracts calling for large production on work comparable to bread wrappers, we invite you to consult us as to whether or not this Kidder Four-Color Rotary press is adaptable to your specifications.



KIDDER "Standard-Special" Rotaries

U. P. M.—Kidder presses do finest printing in colors on all kinds of plain and novelty papers. Their rate of production is in keeping with the tremendous present-day demand for wrappers that are weather and germ proof, as well as valuable from the standpoint of sales.

It is a recognized fact that U. P. M.—Kidder Rotary Presses have taken a commanding part in building up the present universal popularity of food wrappers.

Headquarters and Factory
at Dover, N. H.

38 Park Row » NEW YORK
Fisher Building » CHICAGO
Canadian Office » TORONTO



U.P.M. — KIDDER PRESS CO., INC.



PICTURESQUE

PRESENTATION of your printed thought
requires the right paper and envelope for mailing at the right time *

LINWEAVE PAPERS (ENVELOPES-TO-MATCH) are the finest and latest developments of the paper industry. In character and printing qualities their values exceed their prices. LINWEAVE PAPERS (ENVELOPES-TO-MATCH) are available from stock EVERYWHERE in all adequate styles and sizes.

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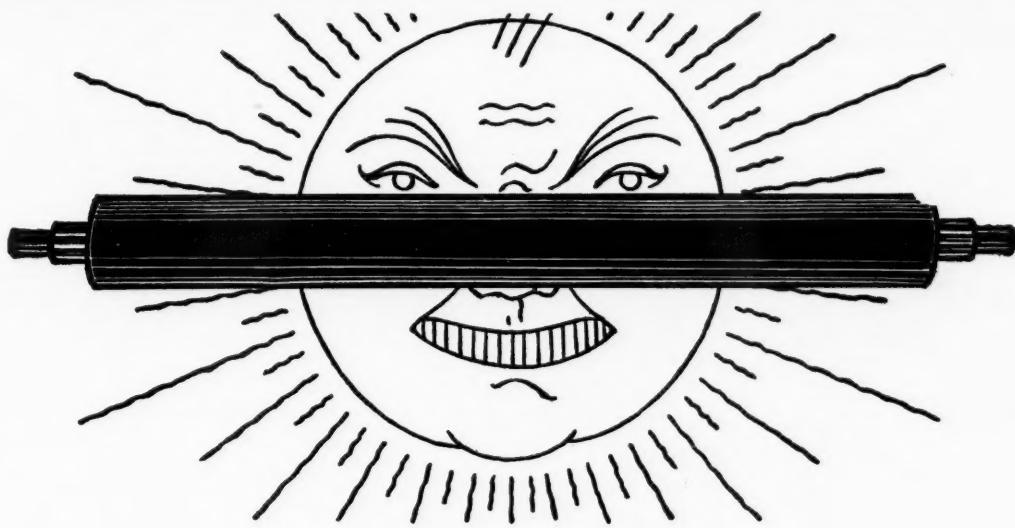
TOLEDO, OHIO
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Call the nearest Linweave distributor anytime for Sketch-Sheets, Dummies, Samples

THE LINWEAVE ASSOCIATION



Immune to Temperature Changes

Summer will soon be here and with it come the sweltering hot, humid days that quickly tear down the efficiency of presses equipped with ordinary rollers. *Change to Ideals NOW!* Enjoy perfect roller service immediately—avoid disappointments and delays later on! No matter how hot or humid the day or night, Ideal Rollers will not melt under any press speed. They insure maximum efficiency the year round . . . at lowest cost.

Ideal Typographic Rollers

All-season Rollers ground absolutely true. Made of a patented process of vulcanized vegetable oils, they need no aging or special treatment . . . and resetting is unnecessary. Dark colors readily wash off, permitting immediate use of whites and yellows. Can be used as ductors and distributors on any type of press.

Graphic Rollers

Run at any press speed, under any weather conditions, these Rollers are guaranteed not to melt, and have a minimum of shrinkage. Designed primarily for use in form position on all presses equipped with Ideal Typographic Ductors and Distributors, but can be used in all positions. Give you all the advantages of glue rollers without the disadvantages.

Co-operators as Well as Suppliers

The Ideal Roller & Manufacturing Co. maintains a very complete laboratory and will be pleased to co-operate with printers in working out any special roller or printing problems which they may have.



General Offices
and Plant No. 1
2512 W. 24th Street
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THE AULT & WIBORG COMPANY
NEW YORK CHICAGO CINCINNATI
Branches in All Principal Cities
IDEAL ROLLER & MANUFACTURING CO.

Plant No. 2
22nd St. and 39th Ave.
Long Island City
New York



Process Rollers
Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.



Typographic Rollers
Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.



Graphic Rollers
Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.



Lithographic Rollers
Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking in or scraping.



IS THE OLD MAN OF THE SEA PREYING ON YOUR PROFITS?

BROADCAST centuries ago by Sindbad the Sailor, over the aerial of Time comes the story of his harrowing adventure with the Old Man of the Sea.

With the uncouth creature riding his shoulders day after day, Sindbad staggers and sweats under his enslaving burden, while the Old Man of the Sea greedily gathers the choicest fruits for him-

self. Even at night the rapacious Old Man never loosens his strangling hold.

A modern parallel is furnished by the printer staggering under the enslaving burden of too expensive equipment. High in its first cost, heavy in its carrying charges and ruinous in its operating expense on most of the work that makes up the average printer's production, like



an Old Man of the Sea, it eats up all the printer's profits.

By day it keeps the printer sweating and slaving to get business enough—at any price—to keep it in operation. By night it keeps him awake counting sheep to keep from counting losses.

Just about nine out of ten jobs secured by the average printer can best be produced on a platen press. In these "bread and butter" jobs lies his biggest opportunity for building up substantial business and worth-while profits. Yet in order to handle the tenth job the printer in many cases is led to purchase a press too large and expensive for the bulk of his work. Then because this Old Man of the Sea "must be kept busy" it is used on work which it cannot turn out economically.

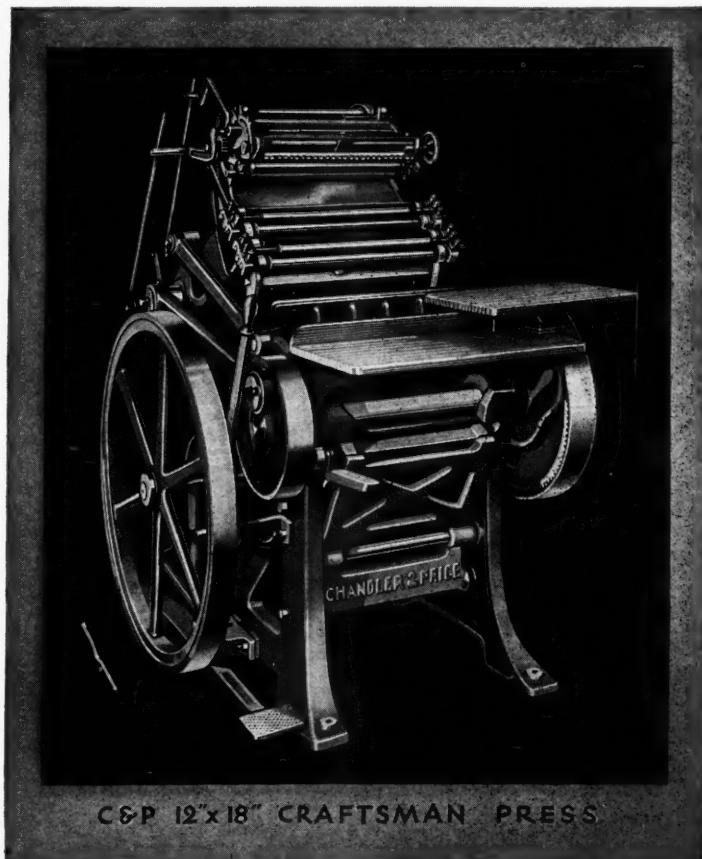
It is to meet this situation that the C & P 12" x 18" Craftsman Press was specially designed. Besides its ability to turn out speedily and well the average jobs which represent the largest volume it also in many cases can handle the "tenth job" successfully at low cost. With the simplicity, ease of handling and low operating cost of the platen press it combines special features and refinements that adapt it for work of exacting quality.

It is built heavier and sturdier throughout to withstand hard service and uninterrupted fast running. All impressional parts have been made heavier and stronger to give plenty of squeeze on heavy stocks and large solids.



Exceptional ink distribution and dependably accurate register enable it to produce surprisingly fine results on halftone jobs and difficult four-color process work. It prints successfully all kinds of stock from tissue to heavy covers. Ready accessibility, quick make-ready and easy wash-up are special features.

Its low first cost combined with its adaptability to a wide range of profitable work makes the C & P 12" x 18" Craftsman a big money's worth and a big money-maker for any plant. It will pay you to write for details.



THE CHANDLER & PRICE COMPANY

C&P PRINTING PRESSES & PAPER CUTTERS

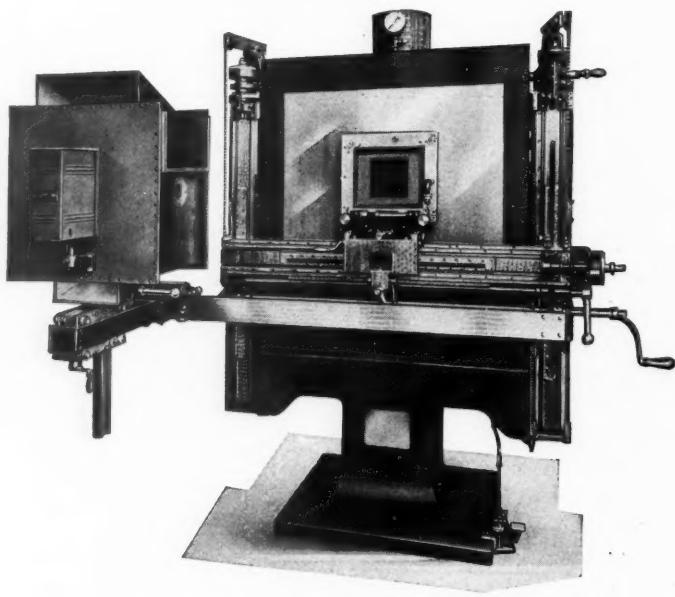
CLEVELAND, OHIO, U. S. A.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

At Last!

A COMPLETE PLATE MAKING EQUIPMENT ECONOMICALLY UNITED THE ECONOGROUP AND AUXILIARIES

"4 in 1"



- 1—**Photo-Composing**—For making press plates for offset and typographic presses. These machines are equipped with exclusive features producing contact group negatives upon thick or thin glass and for photocomposing prints on thin or thick metal plates, using vacuum pressure.
- 2—**Camera**—Doing all the work of any commercial process camera including step and repeat or group negatives.
- 3—**Projecting Machine**—Projects enlargement direct to fast sensitized surfaces without the use of condensers.
- 4—**Layout Machine**—For squaring, ruling and scribing to accurate dimensions on copy and negatives.

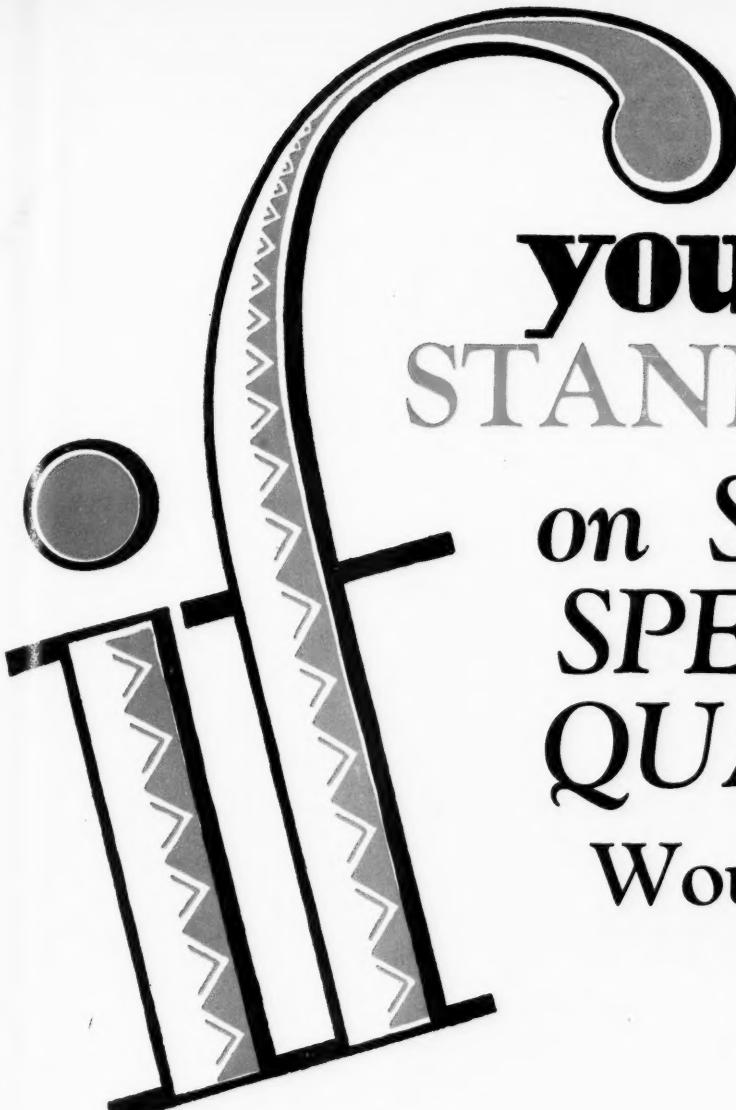
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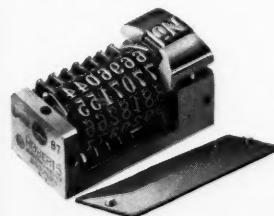


**you could
STANDARDIZE
on SAFETY
SPEED and
QUANTITY
Wouldn't You?
you can!**

Trade in your present numbering machines regardless of age, make or condition for new

**ROBERTS
numbering machines**

Backward or forward action as preferred. Like all ROBERTS machines, these new Positive Lock, lowest plunger models are particularly adapted for use on all automatic, job and vertical presses, such as Kelly, Miehle Vertical, Miller High Speed, etc. as well as on the usual flat bed and cylinder presses.



**POSITIVE LOCK
LOWEST PLUNGER**

Note these liberal trade-in allowances

Allowance for your old machine	on New Roberts Model	85. . . \$5.00
" " " "	" "	86. . . 6.00
" " " "	" "	87. . . 7.00
" " " "	" "	88. . . 8.00

PRICES

Model 85 (5 wheels)	Model 86 (6 wheels)	Model 87 (7 wheels)	Model 88 (8 wheels)
\$18.00	\$20.00	\$23.00	\$26.00

Take advantage of this outstanding offer at once. Send on your old machines and get these new ones! **START NOW** to get the utmost in speed, safety and profits from the **ONLY** positive lock machines made.

THE ROBERTS NUMBERING MACHINE CO. 694-710 Jamaica Ave. Brooklyn, N. Y.

Positively Prevents Errors In Numbering!

You have always wanted a numbering machine which you could run at the highest possible speed with the positive assurance that it would not skip.

Now you can have such a machine--the only one available
THE ROBERTS *POSITIVE LOCK*, LOWEST PLUN-
GER NUMBERING MACHINE

Models . . .	85,	86,	87,	88
	5 wheels	6 wheels	7 wheels	8 wheels

For the past number of years such machines were especially built for and exclusively used by the American Bank Note Co.—the world's largest users of numbering machines.

In these quality numbering machines, providing

for a *positive locking* of the wheels until the precise moment of release, is also incorporated the notable ROBERTS lowest plunger construction with direct gearing to the operating swing and no intermediate wearing parts.

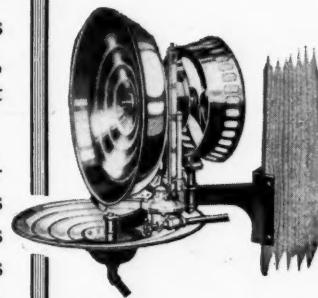
Here is the opportunity to standardize your numbering equipment with the Positive Lock Machines! See details on reverse side!

March Weather Is Mostly Bad

But the printer who has installed Bahnsen Humidifiers doesn't worry.

Hot and cold weather rollers needn't be—press heating units needn't—neither do you have to have static with its trail of evils, nor register troubles due to paper expanding or shrinking—not when the *relative humidity* of the press room is right.

Bahnsen Humidifiers operate automatically, regulating humidity within the percentage range which constitutes ideal conditions for printing. Ask us for full information about Bahnsen Humidifiers—the low initial cost and operating expense and a list of users who can tell you how well Bahnsen Humidifiers do their work.



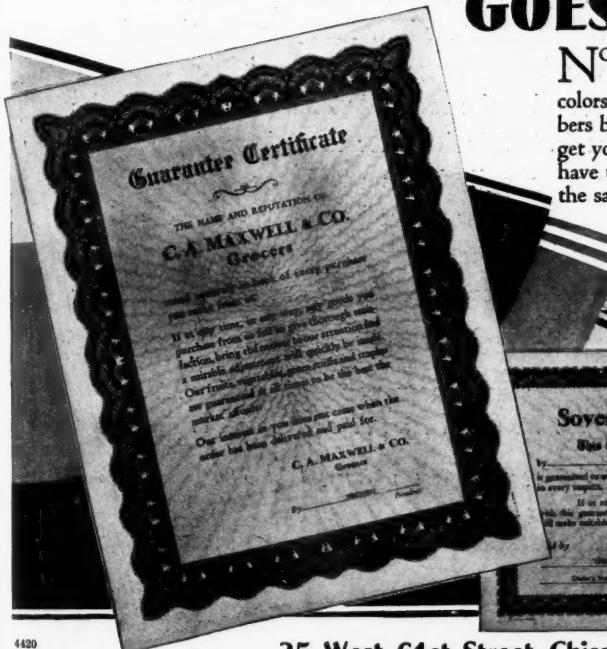
BAHNSON HUMIDIFIERS

THE BAHNSON COMPANY

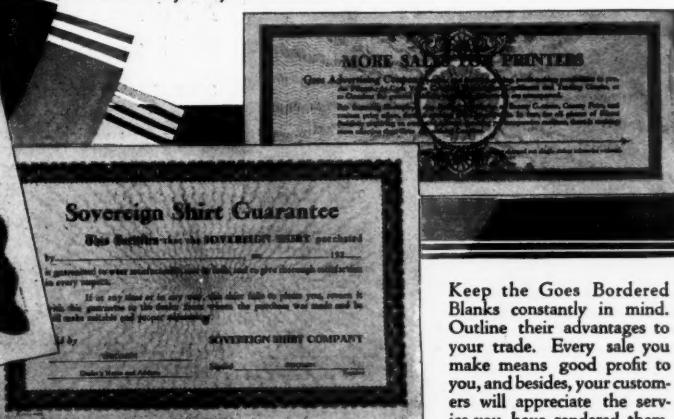
93 Worth Street, New York City

General Offices and Factory, WINSTON SALEM, N. C.

IT IS SO EASY *to turn out jobs on GOES BORDERED BLANKS*



NO TYPE BORDERS to set up, make up and lock up, no tint blocks to make up, no presses to wash up and make ready, no colors to run. Merely order the Blanks from us or one of our jobbers by letter or wire when you receive your order. By the time you get your type matter set and your proof O. K.'d, you will doubtless have the Blanks, for all Parcel Post and Express orders are shipped the same day they are received.



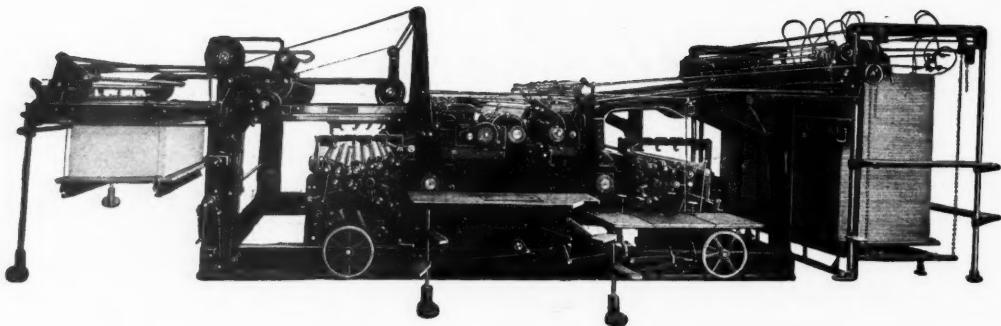
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Keep the Goes Bordered Blanks constantly in mind. Outline their advantages to your trade. Every sale you make means good profit to you, and besides, your customers will appreciate the service you have rendered them.
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The above and the following excerpts — from letters written by *users* of the Babcock Two-Color Sheet-Fed Rotary — constitute a list of features of this remarkable printing press:

“Eight to nine hundred extra impressions per hour on the same class of work” (as compared with another two-color press). “Very rigid impression.” “Without doubt the most effective inking mechanism ever built, not excluding any other in the comparison.” “Excellent register; no matter how fast you run there is no vibration and no change in register.” “Accessibility for plating and make-ready.” “Plenty of room for the men to work.” “Much easier to makeready, because the impression cylinder is much more accessible.” Maximum sheet size, 50 x 72. Average production, 1735 two-color sheets per hour. This figure is an average of *all* reports received from users, including the lowest averages reported.

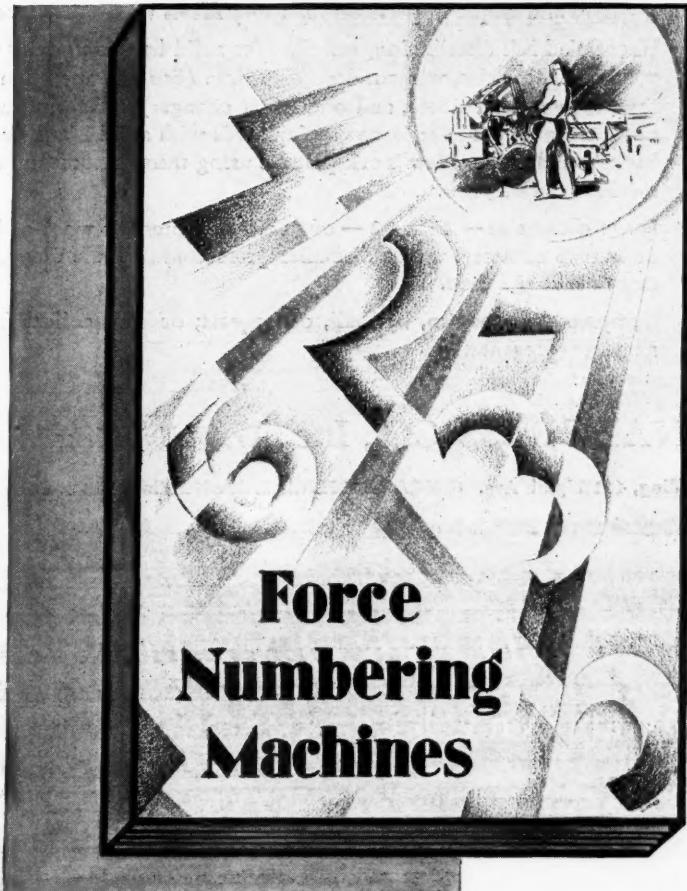
THE BABCOCK PRINTING PRESS MFG. Co.
460 West 34th Street, New York, N. Y.

Sales Offices and Representatives in Principal Cities from Coast to Coast

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**MODERN FLAT-BED PRESSES • HIGH-SPEED AUTOMATICS
TWO-COLOR SHEET-FED ROTARY**

A new CATALOG EVERY PLANT SHOULD HAVE



WHETHER
OR NOT IT IS NOW
INTERESTED IN
AUTOMATIC
NUMBERING.



Your copy is ready. Ready to show you many interesting facts about numbering machines. In addition to showing the famous Super-Force Typograph, and a host of numbering heads, etc., this new catalog will be your "bible" of numbering. It will show you the way out of any numbering problem no matter how complicated. It gives useful information on the care and the maintenance of numbering machines. Whether you intend to buy machines now or not you should have this catalog—and it's yours for the asking. When shall we mail yours?

W.M.A.

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& CO. INC.

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573 Mission Street SAN FRANCISCO, CALIF.

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14 x 22
inside chase

A press for many jobs, including specialty work, that cannot be handled profitably on any other machine. At the same time a profitable pinch-hitter, when other equipment is tied up, on practically any work that the average printer encounters.

Uniform and ample impression for heavy forms up to full chase size. Unexcelled ink distribution, sufficient for solid halftone or tint plates up to full chase size, without double rolling. (Four composition form rollers, two metal riders, and one metal changer). Modern Laureates are commonly used for large display cards with solid black or color backgrounds. One New York plant is using thirty Thomson presses on this kind of work.

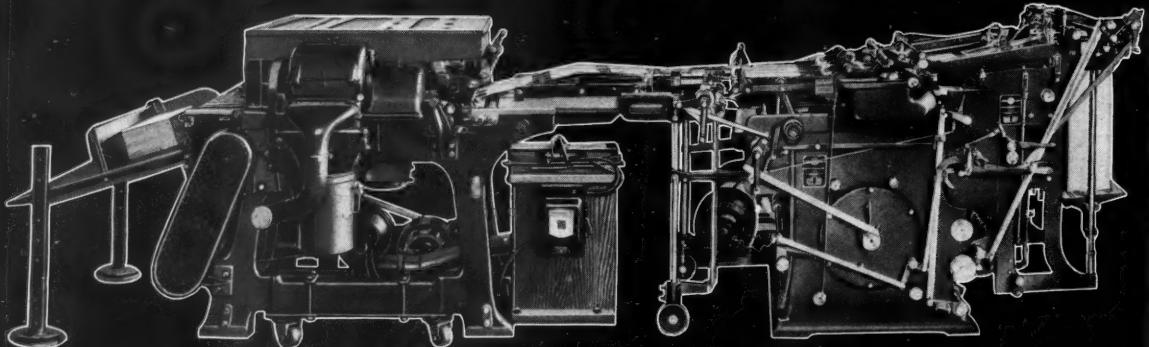
Large chase size — 14 x 22 — often permits running work-and-turn, or two-up or more, where a smaller press could handle only one-up or one side at a time.

Complete information, by mail, on request; or wire collect for our nearest representative.

THOMSON-NATIONAL PRESS CO., Inc., Franklin, Massachusetts

NEW YORK OFFICE: Printing Crafts Building, 461 Eighth Ave. CHICAGO OFFICE: Fisher Building, 343 S. Dearborn St.

HIGH SPEED BRONZING With Any Press



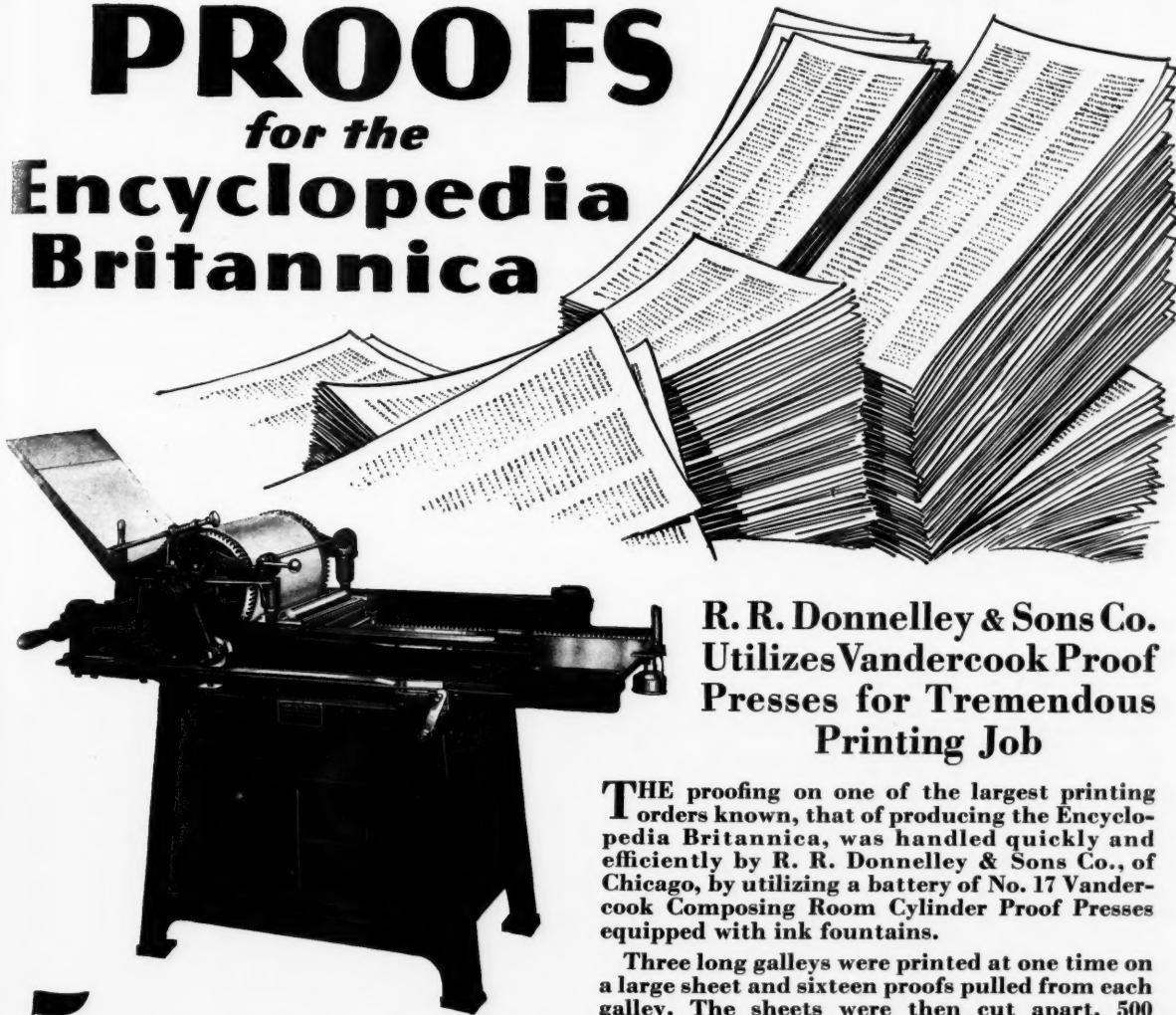
Showing Milwaukee Bronzer With Miller High Speed

Outstanding Features:—Heavy construction, portable, guaranteed to bronze and clean sheets in one operation—no loose bronze flying around—We erect and demonstrate machine on your floor. Write for prices and further details.

324 Mineral St. C. B. HENSCHEL MFG. CO. Milwaukee, Wis.

OVER ~~1/2~~ MILLION PROOFS

for the
Encyclopædia Britannica



**R. R. Donnelley & Sons Co.
Utilizes Vandercook Proof
Presses for Tremendous
Printing Job**

THE proofing on one of the largest printing orders known, that of producing the Encyclopædia Britannica, was handled quickly and efficiently by R. R. Donnelley & Sons Co., of Chicago, by utilizing a battery of No. 17 Vandercook Composing Room Cylinder Proof Presses equipped with ink fountains.

Three long galleys were printed at one time on a large sheet and sixteen proofs pulled from each galley. The sheets were then cut apart, 500 sheets at a time. One boy feeding, and another turning, easily ran off twenty sheets, or sixty first-class proofs per minute on each proof press.

Clean accurate proofs are a necessity in work of this character, and the work must be done at top speed to meet schedules. Vandercook proof presses met these requirements fully — 5 more No. 17 Presses having recently been ordered by the Donnelley organization as evidence of their complete satisfaction.

It will pay you to learn more about the No. 17. Write for free catalog now.

5 More No. 17 Presses Just Ordered

R. R. Donnelley & Sons Co., of Chicago, one of the world's largest printing organizations, handled the proofing of the Encyclopædia Britannica order on No. 17 Vandercook Proof Presses. Just recently another order for five No. 17's was placed by this organization, to meet the exact proofing requirements of the various departments.

Vandercook & Sons

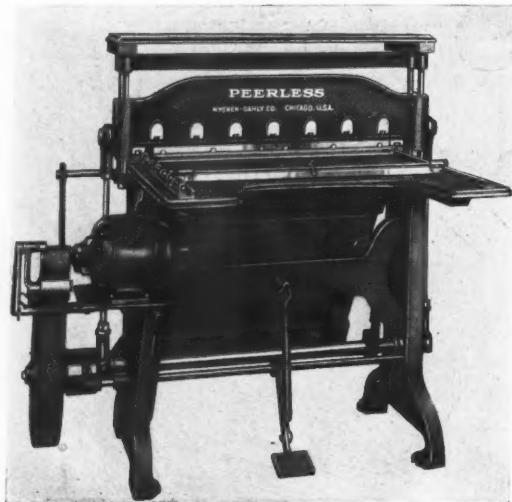
Originators of the Modern Proof Press

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NYGREN-DAHLY COMPANY

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There are a lot of conditions that make a pressman's life a difficult one—static electricity trouble, offset, etc. But the final responsibility is yours, because these troubles can be eliminated. The Craig *permanently automatic* Gas Dryer and Neutralizer is the only real solution to the problem.



The "Craig Device" gives you 100% Efficiency

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I want to accept your 30 day free trial. There is no cost or obligation.

Make and Size of Press.....

Voltage..... A.C. D.C. Cycles

My Name

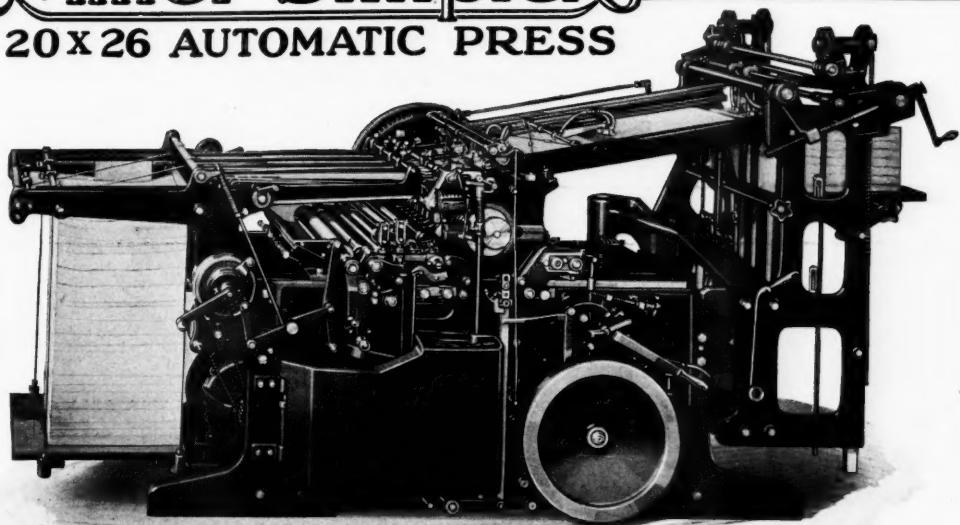
Address

- eliminates static electricity trouble 100%;
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- permits running of full color at full speed;
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to 3,600 per hour

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In some localities more than a hundred Simplexes have been installed, where its reputation for speedy, consistent performance has become so well and universally established that it is taken for granted. While the demand for the Simplex has always been in excess of our constantly-increasing manufacturing facilities, this demand has never been permitted to carry production beyond the point where each press ceased to be the subject of careful and scrupulous scrutiny and workmanship. Production has grown only as plant facilities have grown. Extensive additional plant expansion plans are still under way.

We will be glad to forward descriptive matter, samples of work and other interesting Simplex data on request.

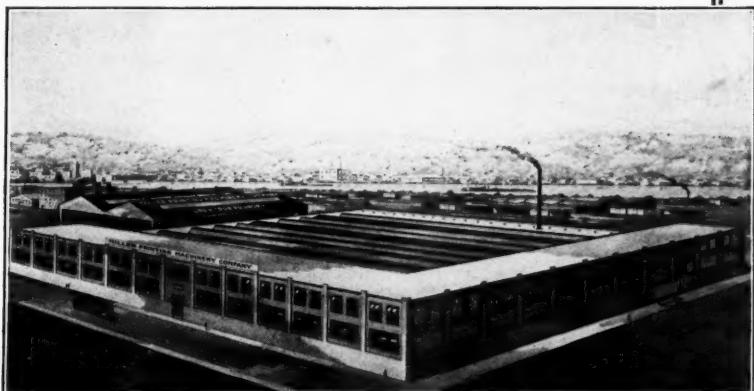
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PITTSBURGH, U. S. A.

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NEW YORK, 60 Beekman Street
PHILADELPHIA, 141 N. 12th Street
SAN FRANCISCO, 613 Howard Street

Miller & Richard, Toronto, Winnipeg,
Vancouver
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F. T. Wimble & Co., Ltd., Sydney



THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

J. L. FRAZIER, Editor
MILTON F. BALDWIN, Associate Editor

Volume 84

MARCH, 1930

Number 6

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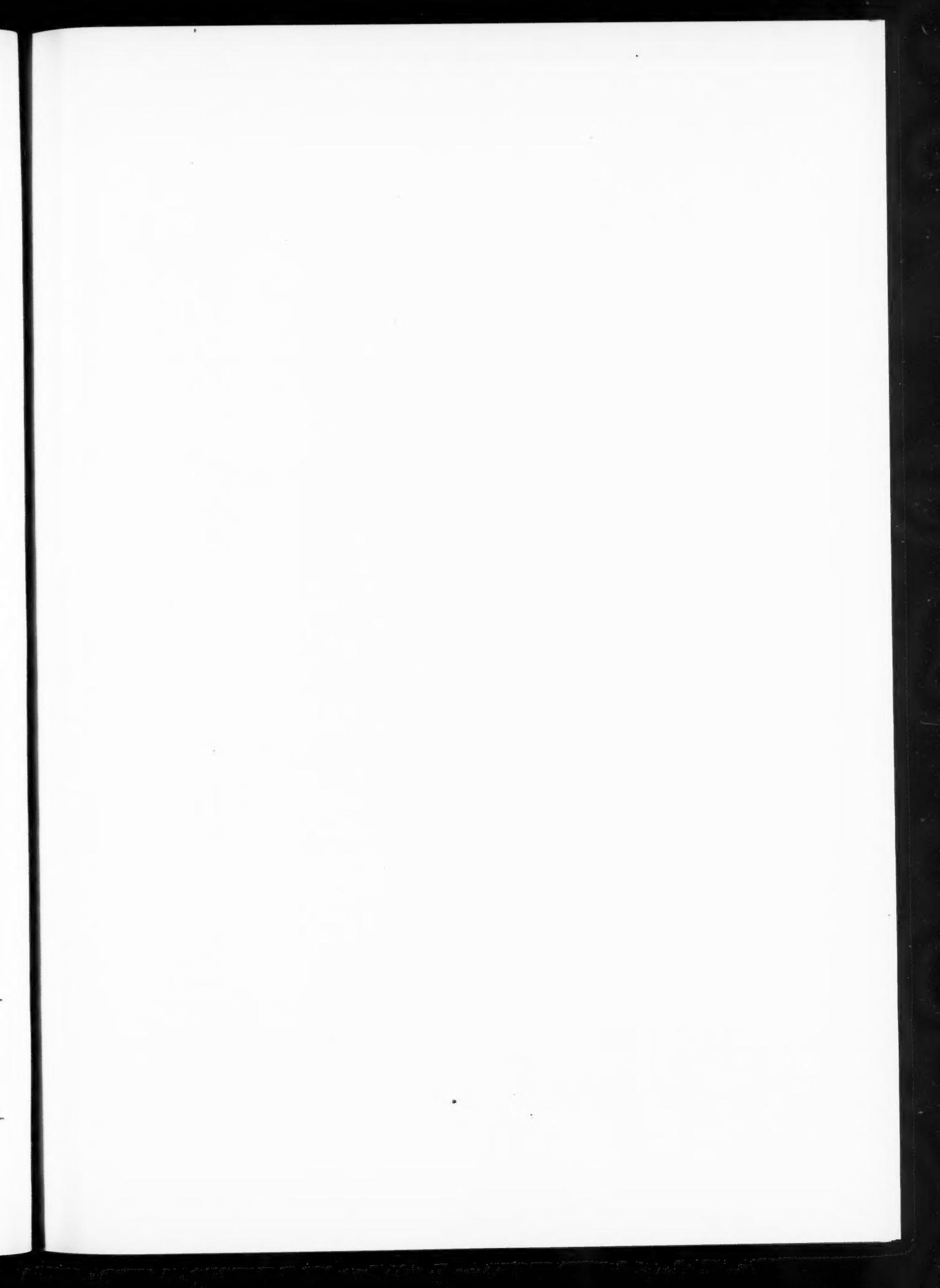
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THE SALES APPEAL OF ARTISTIC RENDERING

*T*HE technique of the artist has appropriately emphasized the artistic appeal of Imperial Roofing Tiles in the book of illustrations for Ludowici-Celadon Company, Chicago. Prepared by Collins-Kirk, Inc., and printed by D. F. Keller & Company. The above illustration is from a pastel drawing reproduced in four printings with particularly effective clear whites against the color

THE INLAND PRINTER

*The Leading Business and Technical Journal of
the World in the Printing and Allied Industries*

MARCH, 1930

Vol. 84—No. 6

Credit Equality Protects Every Printer Who Pays His Bills Promptly

By MILTON F. BALDWIN

VIRTUE is its own reward. There is satisfaction in doing right because it *is* right. But when a printer's sound business methods result in benefit for his irresponsible competitor, the responsible printer has cause for complaint. And thus we come to printers' credit, a subject the ramifications of which affect every business contact of every printer, printing customer, and supplyman.

Assume that you, a printer, discount your paper bills. Certain of your competitors deal with the same paper house. They happen to be price-cutters; their willingness to take jobs at almost any figure cuts into your volume of business. Their paper accounts are usually three, four, or more months overdue. *Your prompt payment of paper bills enables the paper house to give them unlimited credit, and thus you support the unfair competition which is reducing your income.* That is—ridiculous as it may seem—your sound business methods are actually cutting down your profits.

This situation the responsible printer faces. It applies to paper, ink, machinery, every other item he purchases. The businesslike printer pays his obligations on time and thus helps the irresponsible, bill-dodging printer to continue to prey upon the responsible printer's business.

The situation is not new; it has gone on for years. And it may be precisely this sense of long-standing injustice which has caused the responsible printers and supplymen to demand a new credit set-up: *An equal credit basis for every printer in a given locality.*

That declaration of policy by itself would be worth only a "stickful" back in the Trade Notes department. But the

Responsible printers, who pay their bills promptly, have for years shouldered an unjust burden. For years the irresponsible printers have been supported by scrupulous bill-paying habits of their more conscientious fellow-printers. Now, however, the burden is being shifted to the shoulders on which it properly should rest. This article records facts on perhaps the most significant and hope-inspiring movement occurring within the industry during the last decade

policy has been translated into a number of definite local plans, each putting every printer on a basis of credit equality with every other printer in his locality. Only in details of local application of the plan, not in basic principle, are differences to be found.

The following cities are reported as now using some form of credit plan: Atlanta, Chicago, Cincinnati, Cleveland, Denver, Detroit, Indianapolis, Louisville, Milwaukee, Minneapolis, Pittsburgh, Richmond, and Toledo. Some such plan is stated to be under consideration or in process of adoption in Baltimore, Boston, Buffalo, Philadelphia, Rochester, Syracuse, and Utica. Thus this general system of printers' credit is seen to be a firmly established movement of national scope rather than a mere flurry of local enthusiasm.

Note, as another indication of the program's stability, that the National Association of Credit Men is actively

supporting this nation-wide project. James E. Vaughan, Jr., who represented that association,* has been responsible for the installations of printers'-credit plans in practically all of the cities named. His foresight, ballasted with practical good judgment, has been an important factor in the rapid sweep of this movement across the country.

"The National Association of Credit Men," said Mr. Vaughan, "is interested in an equal basis of credit for every printer because it means the improvement of credit conditions throughout the printing industry. Obviously such an improvement must be reflected in the credit conditions of business in general. We have the additional advantage of being able to serve as a neutral party in a plan's operation when the printer and the supplyman find themselves unable to iron out a credit problem. We are interested, but we are also impartial. Furthermore, we do not sponsor any one form of credit plan. The betterment of credit conditions in the printing industry is our only objective."

The benefits of some such credit plan are most obvious when you understand the operation of a typical plan. Consider, then, the details of the Chicago project, which was put into effect this month by the Fine Paper Credit Group of the Chicago Association of Credit Men, with the cordial support of the Master Printers Federation of Chicago. The Fine Paper Credit Group now comprises twenty-five Chicago paper houses.

Under the Chicago plan the existing terms of payment remain unchanged.

*Mr. Vaughan was appointed secretary of the Cleveland Association of Credit Men as this form of THE INLAND PRINTER went to press.

Paper purchases are subject to a 2 per cent cash discount if paid before the tenth of the month following purchase. After that date and until the tenth of the next month accounts are net, and beyond that period they are subject to not less than 6 per cent interest until paid. In other words, a March 1 purchase could be discounted until April 10, would be net until May 10, and thereafter would earn interest until the account was settled.

When the obligation has run ninety days without settlement the paper company submits the customer's name to the Chicago Association of Credit Men, which in a monthly report informs its members of all such unpaid accounts. The slow-pay printers listed then become ineligible for credit terms with paper houses belonging to the Fine Paper Credit Group. Their cash is good, but not their credit—and solely on the basis of their own records.

Provision has been made to avoid working any hardship on well intentioned printers. The association will notify all delinquent printers before the monthly credit report is distributed, so that printers can then make arrangements to settle their accounts and have their names removed from the list of those who have not complied with credit terms. Also, all customers having unpaid balances were given an opportunity prior to March 1 to arrange for gradual payment of their accounts on a systematic basis and in that way become eligible for credit privileges. Thus every effort has been and is being made to coöperate with the printer who is seriously trying to comply with the established credit terms. The only customer who will not be pleased with the Chicago plan is he who persistently ignores his financial obligations—and it is about time that this type of printer, rather than the conscientious printer, should feel such a reaction to his methods.

Perhaps you are wondering, "What about the paper houses which do not co-operate in the plan?" Nineteen paper concerns of Chicago are not represented in the Fine Paper Credit Group. Doubtless some of these will join as the local movement gains impetus and its advantages become more apparent.

Will these "outside" firms benefit by their status? Will the slow-pay printer, if put on a C. O. D. basis by the twenty-five organized paper companies, turn to non-coöperating paper companies for credit terms? Doubtless he will. Then what? Will he be given unlimited credit? Or will he merely be allowed credit con-

tingent upon his strict observance of credit terms? Having seen this customer fail to comply with the Fine Paper Credit Group's credit regulations, non-member paper houses will probably be pretty cautious. This customer's account will doubtless be watched closely and unpaid bills followed up without delay. Considering the character and negligible amount of such business, it will have little importance for the reputable paper house. On the other hand, the irresponsible printer who jumps here and then there in search of credit may finally decide that paying his bills on time is a more comfortable policy.

Thus operates Chicago's new credit plan. It establishes credit terms applicable to every local printer, instead of penalizing the responsible printer for the support of his competitors.

Approval of the Chicago credit plan was voiced by H. M. Loth, treasurer of Poole Bros., Incorporated, and a member of the Master Printers' Federation committee which coöperated with the paper merchants in establishing the plan, in these words: "Such a plan has been needed for a long time. It should eliminate the leniency which has been shown the slow-pay printer just because he is expected to be slow. If this plan lifts the penalty formerly imposed on the prompt-pay printer it will have gone a long way toward encouraging sound business methods throughout the trade."

What do other local printers think of the plan? Nothing but vigorous approval has been audibly expressed thus far. As one prominent printer expressed it, "Those who don't like it do not care to speak up and try to defend their objections." Carl Gorr, the president of the Carl Gorr Printing Company, commented: "The plan, while obviously of benefit to the paper merchants in the prevention of loss due to practices of the past, should also benefit the printers themselves by instilling in them an urgent demand for more stringent credit for the printer's own accounts. It is a proof of the value of organization, and should set an example for the printers themselves to follow."

Do you doubt that this plan will get results? Consider, then, Detroit's credit plan, which has been serving the Fine Paper Credit Group of the Detroit Association of Credit Men with most impressive benefits for over a year.

The Detroit plan makes no change in the present arrangement of 2 per cent cash discount within thirty days, and net beyond that period. Where the purchases are made throughout the month

the discount is permitted up to and including the fifteenth of the following month, as this averages the thirty-day period. Accounts not paid in full by the first of the month following the discount date—for instance, January accounts which have not been settled by March 1—are given to the Detroit Association of Credit Men, which maintains a reporting system for the confidential use of its members. However, delinquent printers are notified before the list is made effective, so that those who desire may make arrangements for settling up their accounts and having their names removed from the list.

Accounts remaining unpaid seventy days beyond the month of purchase—for example, January accounts not settled by April 10—become ineligible for credit terms from members of the Fine Paper Credit Group, and are automatically placed on a C. O. D. basis until they have been paid.

The Detroit plan has been in operation now for thirteen months. What are its advantages and disadvantages? The question is authoritatively answered by L. E. Phelan, of the Trade Group Department of the Detroit Association of Credit Men, as follows:

"On February 1, 1929, the trade was notified regarding the plan by means of a letter, so that Detroit printers would have ample time to adjust their finances to meet the requirements of the plan.

"Eight paper firms were originally in the group, and their combined delinquent accounts represented an annual interest-carrying cost of approximately \$30,000 figured at 6 per cent. The delinquency in the first eight months of operation was reduced 28½ per cent. One other firm then entered the group, and its total delinquency increased the average for the group by 7 per cent. On December 1 the net decrease in delinquency for the entire group stood at 25.14 per cent. During this period sales increased 11.53 per cent for the group over the same period in 1928. These figures of course do not take into consideration the speeding-up of current payments made, but do reflect the improved condition.

"On April 10, 1929, some 98 out of approximately 450 printers in the field were placed upon a C. O. D. basis. During the subsequent thirty days 58 of those were released by payment. On January 10, 1930, the list included 95, and to date (January 30) 45 have been released by payment.

"The number of printers entering the field as new units has been reduced, because they have to file, in the central

office, a financial statement before they can purchase an open account. This fact has given us an opportunity to point out to the new printers the futility of entering business with an improper or insufficient financial setup, and in a number of instances these men have thanked us for such enlightenment.

"The better-class reputable printers of both large and small volume in this city are thoroughly in accord with the plan, because it forcibly draws to the printer's attention that his profit or his turnover is not keeping pace with shop expenses, and permits him to adjust the leaks and waste before they become fatal to his business. I can supply proof from several printers to support that statement. There are today fewer disputed items pending settlement than there were a year ago.

"The plan has helped the printer to become more careful in these functions of his business: Purchasing more carefully; taking cash discounts on time; careful granting of credit on his part; keeping his own expenses within income, and watching costs of operation more carefully. All of these precautions are beneficial to the printer.

"We find all over the country an increased sentiment on the part of the better-class purchasers to have supplymen shorten their credit terms for the benefit of their particular industries.

"A very reputable printer of this city told me just yesterday that he had been attempting to get the paper houses to do something of this sort as far back as eight years ago. He takes the position that unreasonably long credit terms are cutting the throat of the better-class merchant who pays his bills. We have had very few unfavorable situations arise since the inception of this plan. There have been only three cases where we have extended the provision of the plan due to accident or illness. The plan generally has been so satisfactory that I do not believe the local paper houses or printers would care to go back on the old basis of operation."

The significance of such credit plans is not confined to paper purchases. The supplymen's association of at least two cities—Louisville and St. Louis—are now operating under credit plans which apply to paper, ink, machinery, engravings, and other items of printers' equipment. Nor is even that the final goal. The printers in one large city, impressed by the practical value of the credit plan applying to their own purchases, are endeavoring, with the aid of the local credit association, to develop more effec-

tive arrangements for collecting from their own customers.

Thus the movement is spreading. Sound business methods are coming into their own in the printing industry. The reaction against shiftless, irresponsible practices is voicing itself in a constructive program of credit improvement for which reputable printers and supplymen may well be thankful. The millennium has not arrived—but the printing indus-

try will have approached much closer to it when the supply houses of every city in the United States extend identical credit terms to every printer they serve, and maintain those terms.

Watch for the April issue! It will show the methods used and the results achieved by such credit plans in various cities throughout the United States, and present ideas you may wish to use in your local credit plan. Don't overlook this important contribution!

The Sales Appeal of Artistic Rendering

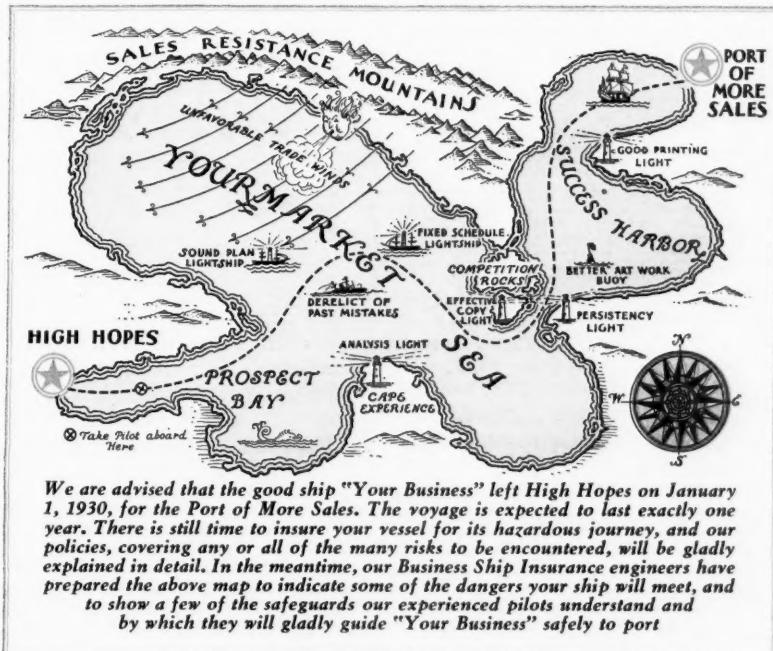
WHILE the Strathmore expression "Paper—a part of the picture" is familiar, it is rare that white paper forms so important a part of the illustration as in this month's frontispiece. It must also be held to be good printed salesmanship to show attractive architecture in artistic rendering in association with Imperial roofing tiles.

While not overbalancing the illustration, it is to be noted that there is a progression in color from the delicacy in flat surfaces to more brilliancy in details and finally the fullest color on the Imperial roofing tiles.

The series of illustrations which this exhibit represents extends from those which were photographic in details to those which show great freedom in rendering. Formal effect of type and bookish treatment of text complete a finely made example of business literature.

The printer of this exhibit, D. F. Keller & Company, 732 Sherman Street, Chicago, is particularly experienced in the design and production of advertising for national accounts and agencies. Its clientele includes prominent clothing, milling, mail-order, electrical, and building-material firms. It is important also to note that D. F. Keller & Company produces much technically exacting work in carrying out the plans of advertising agents.

As such work is always carefully considered from the standpoint of appeal and effectiveness in producing results, it follows that the printers must be competent in fine typography and skilful presswork. In a great commercial and industrial city like Chicago, this company is fortunate in having the plant and skill to produce a high standard of work for its distinguished clientele.



Effective display from center spread of *Vision*, which is the house-organ of the progressive Philadelphia concern known as The Biddle Press

Advertising Campaign and a Shopping Day Prove the Buying Power of Printers

By IRA R. ALEXANDER

THE commercial-printing houses of Denver last spring utilized a novel advertising campaign that might be tried by the printing industry in any city. Large space was taken in a local newspaper to feature the campaign, which started during the week of the Colorado Industrial Show, held in Denver. At this show the printing industry was represented with an attractive exhibit showing what Denver firms can do in the way of commercial printing. Then on Sunday a half-page ad appeared in a local newspaper, reading in part as follows:

Get acquainted with "The Friendly Giant" who lives in Denver—Printing! With its allied industries it is the largest manufacturing activity in Denver. Read these facts: Number of employees, 2,914. Multiply this by 4.3 (the Government estimate of the average family) and you find that over 12,000 depend upon "The Friendly Giant" for their livelihood. Last year the men and women who worked for "The Friendly Giant" drew (and spent the money here) \$5,846,863 paid in wages (approximately \$19,000 every business day), and these wages helped to produce a total of \$20,945,838 volume of business in our city.

This is the first of a series of advertisements telling you of "The Friendly Giant" and his activities. His buying power will be demonstrated on March 29, when, from 11 a. m. to 2 p. m., all employees will be excused (with pay) to go out and shop and thus demonstrate just what the printing and allied industries mean to our merchants.

At the bottom of this advertisement, as well as of the others that followed, appeared the names of the firms taking part in the campaign and which comprise "The Friendly Giant." Above the list appeared these lines:

Get better acquainted with "The Friendly Giant" who lives in Denver. He is helping you daily, but he can be of much *better service*. Any of the following progressive firms will gladly explain how!

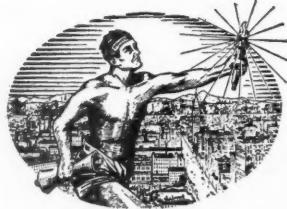
Then below the list was this business motto: "Printing Helps Business—Use More Printing!"

Another advertisement in the series was worded as follows:

"Printed salesmen" are powerful business-getters. Every advertisement in periodical, newspaper, catalog, house-organ or hand bill may be made a salesman—a printed salesman—a powerful business-getter.

And for every such salesman on the outside there is a corresponding worker, perhaps many workers, in the office, factory, warehouse, or

PRINTING HELPS BUSINESS—USE MORE PRINTING



'The Friendly Giant'
Spends \$19,000
a Day in Denver

PRINTING

'The Friendly Giant,' the Printing and Allied Industries of Denver, in addition to being a good employer as we showed in our Sunday advertisement (paying out \$5,846,863 in wages) is a good patron. On an average he spends \$19,000 each business day with Denver mercantile and commercial firms, public service companies, etc.

When the 'Friendly Giant's' assistants (our salesmen) call, be friendly with them, for they are trying to help you build up our city and state through power of the printed word.

**TO MAKE YOUR PRODUCT SELL,
TELL IT WELL AND PRINT IT WELL**

The Printing & Allied Industries of Denver

Any of the following progressive firms will gladly tell you HOW:

Artistic Prints	W. A. Long & Co., Bookbinders
Atkins, H. M. Printer	Lansing, W. C., Bookbinders
Babson Bros. Printers	Leasley Printers
Barrett & Mates, Bookbinders	Merrill, Johnson & Stationery Co.
Bell & Howell Photo-Engraving Co.	A. D. Meyer, Printer
Bell & Howell Photo-Mechanical Co.	Hines & Dryer, Printing Co.
Burke-MacMillan Photo-Engr. Co.	Hobart, Johnson & Co.
Citizen's Map Company	Chas. A. Nichols, Printers
Classen, W. G., Printer	J. W. Powers, Printers
Frank S. Green, Publisher	Paul Morris & Co., Cover Co.
George W. Hart, Photo-Engraver	Poston, Alley & Co.
Denver Printers' Supply Co.	Reed, Johnson & Stationery Co.
Denver Printers' Assoc. (Society of)	Publishers Press Room & Bindery Co.
Dickinson, H. C., Printer	Allen J. Read, Printing Co.
Dry Climate Ink & Roller Co.	John F. Sans Printing Co.
James Ross, Printer	Seeger, Johnson & Co., Stationery Co.
J. T. Work	Shaw, Work, Printing Co.
Egan, Printing Co.	Smith-Brown, Printing Co.
F. C. Gil Copper Plate Eng. Co.	Smith, Printers
Gross Brothers Publishing Co.	Star Printing & Label Co.
H. H. Johnson Co.	Walter Bros. Pub. Co.
J. H. Nichols Printing Co.	W. H. Nichols, Stationery Service
C. Horrell, Sheet Book & Library Binders Co.	Temple Ink Corporation
J. T. Hobbsch, Bookbinder	United Publishers & Publishing Co.
F. B. Hunt, Printer	West Printing Co.
Jackson Monotype Products Co.	World Print Co.
W. H. Katin, Stationery Co.	W. E. Youngblood, Typewriting

Printers' Shopping Day!

On Friday, March 29, "The Friendly Giant" will demonstrate his buying power, when, on that date all employees will be excused (with pay) from 11 a. m. to 2 p. m., to go out and "shop" and demonstrate just what the Printing and Allied Industries means to our merchants.

One of the advertisements through which Denver printers demonstrated the importance of the industry to Denver. The special shopping day was an especially striking feature of the project, for it proved the case perfectly. Such a project should be undertaken in every community

retail store—record-books, sales slips, invoices, statements, stationery, or business forms that carry through the "printed salesman's" instructions to the letter. And "printed salesmen" are fast and willing workers.

Perhaps your task is not simply that of selling—perhaps it is more nearly one of "telling." If that is the case, printing and its allied industries lend a hand that helps mightily.

Let the "printed salesmen" do the "telling" while your human salesmen do the real selling. Back up those walking, talking salesmen with printed salesmanship—and see what happens!

It is poor economy and a waste of time to make your talking salesmen explain details that printed salesmen can explain—better, perhaps, and at less expense. So to make it sell, tell it well and print it well.

Use pictures wherever you can—and color. For, remember, "Your story in picture leaves nothing untold!"

This ad was not quite as large as the first one, but it, like the others in the series, was put over with large type, short paragraphs, and plenty of white space to make the advertisement stand out prominently on the page. At the top of each ad was an illustration representing "The Friendly Giant." The appearance of every advertisement was such as to develop and maintain interest in the importance of printing to Denver.

The newspaper in which the advertisements appeared mentioned the campaign in its news columns as follows:

"Printers' Shopping Week" will be observed the last week in March by 12,000 Denver citizens who are engaged in the printing and allied industries—the fourth largest business in Colorado. These people have termed their trades "The Friendly Giant."

The big day of this shopping week will be Friday, March 29. On that day every concern included in the printing and allied trades classification will close promptly at 11 o'clock. In the next three hours every one of these 12,000 employees will go shopping. They will do their trading and receive a receipt for each expenditure. Within a day or two after this an advertisement in the Denver Post will show the total sum spent by these employees, and what this sum means to Denver.

The advertising columns of the Post are being used throughout the month to tell citizens of this great industry.

The printers of Denver certainly chose a novel way to bring their industry to the attention of the business men and others who have need of printing. The advertising campaign and the special "shopping day" could be profitably employed in every fairly large city by the printing and allied industries.

Is Coöperative Advertising an Aid or a Handicap to the Printer?

WHEN John Doe, the leading printer of Anytown, in the U. S. A., is leafing through an advertising news journal for items which he can turn to advantage, he may happen to run across the following: "The National Parrot Association has launched a coöperative advertising campaign to make the people of America parrot-conscious. At the recent N. P. A. meeting it was brought out that sales of parrots have fallen off 31 per cent in the last four years. Magazines, newspapers, and radio will be used to popularize the slogan, 'Put a Polly in Your Parlor.' Importers and parrot dealers throughout the country will sponsor the program. The first advertisements will appear in September."

Whereupon John Doe, being in advertising parlance "customer-conscious," immediately thinks of a certain customer of his, the Anytown Parrot Shop. The announcement makes it clear that parrot dealers will subscribe to the campaign. How will this affect the appro-

COÖPERATIVE advertising is with us. Is it friend or foe to the printer's interests? This contribution discusses the new form of advertising and shows just how it may affect your income ■ ■ ■ **By HARRY L. BIRD**

priation of the said customer for local advertising, of which a good share is being printed in the John Doe plant?

This same situation, in varied forms, is being repeated frequently in every city and town in this country. The last few years have seen a most amazing growth in the volume of coöperative advertising. In its early stages the coöperative movement did not touch more than a few printers, for the first efforts along this line were confined to manufacturers. But in recent years the idea has spread to the local retailer and the local service organization, with the result that many printers feel that their territory is being invaded and dollars lured from local printing and direct-mail work into national magazines, billboards, radio, and other media.

The local newspaper proprietor also is inclined to view with alarm this trend toward coöperative advertising, feeling that it takes the money away from local lineage and puts it into national media. In the case of the recently organized National Home Furnishings program, for example, several thousand retail furniture stores are represented as subscribers; and the local newspaper proprietor looks to the local furniture store for a large volume of newspaper advertising.

As a matter of fact, the worries of the local newspaper man and printer over this imagined menace to their business are based upon a misconception of what coöperative advertising is and does.

Coöperative national advertising does not and cannot replace local newspaper and direct-mail advertising in developing the business for an individual store. They are in no sense competitive. On the contrary, they are complementary, each reinforcing the work of the other. The dealer who thinks that a contribution to a coöperative campaign relieves him of the necessity for further local advertising should be immediately disabused of this idea. The most enthusiastic advocate of coöperative advertising will not claim that the local advertising effort should be terminated.

In the campaign of the paint industry, built around the slogan "Save the Surface and You Save All," individual manufacturers like Sherwin-Williams are keeping right on with their own advertising. Procter & Gamble, the Ivory Soap people, are subscribers to four coöperative campaigns, but yet their own advertising continues full strength. Example after example of this kind could be cited. And if manufacturers realize the necessity for their own individualized advertising, this same necessity must exist in the case of retailers.

What coöperative advertising does is to create a certain complex in the reader's mind favorable toward the particular type of product thus advertised. A "Say It With Flowers" advertisement, for instance, may cause a man to form an unspoken resolution to bring home some flowers to his wife. It has been the very devil of a long while since he last gave her a bouquet, he realizes. If, the next day, he happens to be passing a florist's shop and sees the same advertisement pasted to the window or prominently displayed therein, the impulse may be immediately translated into a sale. But if he does not pass a florist's with such a tieup his impulse may wither and die, unless it receives additional stimulation. Coöperative advertising does not replace local advertising.



Every subscriber to the Laundryowners' National Campaign receives each month a bundle insert such as is reproduced here. This, with the illustration mat, he takes to his local printer to be produced. Thus coöperative campaigns often work hand in hand with the local printer and for his interests

The more advertising-minded local firms appreciate this fact, and, while contributing to their trade-association efforts, do not relax one whit their own merchandising work. The others—the concerns who, having subscribed to such a campaign, sit back and expect the national advertising to do it all—not only fail to secure the maximum possible return from their coöperative investment but even endanger their present volume of trade. The printer or the newspaper advertising man who can make such a firm see the light earns a vote of thanks from the sponsors of the campaign.

Indeed, instead of adopting an antagonistic attitude toward the coöperative program, the local printer and the newspaper man should recognize it as an agent of great potential good for all concerned. It should be realized that no campaign of this nature is undertaken without sound and sufficient reasons. Practically always there is some condition in the industry, or in its competition, that has caused the most foresighted members of the industry to see the need for consumer education.

In the case of the Laundryowners National Association, to cite one example with which I happen to be familiar, there existed a widespread prejudice against all laundries. Women preferred to go to all the annoyance and bother of doing their own washing rather than send their clothes to a laundry. As a rule this prejudice was based upon an unpleasant experience in which a laundry had damaged something, and the prejudice hung on despite the marvelous strides that had been made in laundry equipment and methods by scientific research. A few laundries were striving earnestly to overcome this prejudice with local newspaper or direct-mail advertising, but the cost was excessive. When the laundrymen pooled their resources, however, they were able to undertake a national educational campaign which did the work in impressive fashion at slight cost to each member.

The result is that today there are hundreds and hundreds of laundries in this country enjoying increased business, making more money, and with more money for local newspaper advertising and printing than if they had not started their national campaign. In fact, had the campaign not been developed, it is problematical whether a good many of the laundries would have found themselves able to hold their ground.

With this background of understanding of what the coöperative campaign is and does, let us consider the ways and

means by which the local printer may turn it to his advantage. If he happens to be located near the headquarters of an association directing a coöperative campaign, he will find that such a campaign requires a vast amount of printed matter. The association is a star customer for letterheads, envelopes, and office forms, since the correspondence necessary to maintain the interest of a large number of campaign subscribers is surprisingly extensive.

The association also issues publications. There is generally an annual report, and in addition, as a rule, the monthly house-organ containing news about the campaign, reprints of advertisements, etc. Surveys, recommended merchandising plans, booklets, and folders appear as a part of the association program. The alert printer can gain entrée by offering constructive suggestions. As a general thing the association secretary is a busy man who is glad to have the detail of printing instructions, layouts, etc., taken off his hands, provided the printer can demonstrate his competence. On special occasions like conventions, contests, and public gatherings, printed matter plays an important role. Here again the printer with ideas can make himself invaluable and thus be in line for printing orders which will repay his efforts.

On the other hand, the local subscriber, whether he be laundry owner, florist, or furniture merchant, has need for material that meets his own local requirements. He will want stationery and invoices carrying his tieup emblem for the national campaign. He will be in the

market for special folders and circulars that coördinate his store with the magazine advertising. Very many times the retailer who subscribes to a coöperative campaign gets a new enthusiasm for all advertising as a result of this taste of it, and becomes an excellent prospect for the idea-selling printer.

In a number of the larger coöperative campaigns local retailers receive some variety of newspaper mat service. The copy and illustrations supplied for this purpose will also serve a secondary purpose as material for folders and circulars, thereby furnishing the dealer with ready-made ideas and artwork. The local newspaper advertising man will find such a mat service of definite assistance to his own sales efforts, since he knows all too well that the work of "getting up an ad" provides many a reluctant retailer with an excuse for postponing his insertion. Moreover, it is often feasible to interest the local retailers in the campaign in a series of large-space coöperative newspaper advertisements.

These are but a few running suggestions. It is my hope that they will serve to point out to printers and newspaper advertising men some of the overlooked by-products of coöperative advertising, and to bring about an appreciation of the fact that a subscription to a coöperative campaign need not be detrimental to local advertising effort.

Modern type cannot be mixed with classic faces, but Caslon and other good book faces seem to go all right with the modern design.—J. M. Bowles.



What technic could so naturally and vividly represent rugged winter as that of the wood engraver? This effective illustration appeared in *Gab* (Graphic Arts Bulletin), the house publication of the Indianapolis Engraving Company

A Simple Plan to Show the Financial Progress of a Printing Concern

WITH many hundreds of apparently necessary details continually coming before the printshop owner in regard to his manufacturing problems, it is essential that he be presented with some simple and easy-reading but accurate figures regarding the manufacturing profit or loss of his shop each month, immediately after the month's business is ended. Reports from the bookkeeping department are excellent in themselves; but as the average set of books does not give any more than a superficial statement, the proprietor gets no more than a report of a book profit.

This is not enough, as it very seldom pictures the situation in detail. Every business must be divided into three classifications as far as profit or loss is concerned: (1) profit on total sales, (2) profit on materials, and (3) manufacturing or shop profit. Assuming that you have a simple cost-finding system, it is a very easy matter to determine how your profit is divided among these three departments. In order to make clear just how such a plan is operated, we reproduce with this article a specimen of a monthly report given to members of an eastern printers' organization.

THIS is not a cost-finding system, but a step in advance. Using the cost-finding system's figures, this plan discloses which departments yield little or no profit or actual loss.

A good idea ■ ■ ■ **By CHARLES J. POWERS**

ing this from our total sales of \$15,000 we show a net profit on the whole of \$1,940.79, and that is our total profit.

Assume that we have been charging 10 per cent profit on all materials purchased. Then \$300 of this \$1,940.79 was profit on materials, and \$1,640.79 was profit on manufacturing and selling.

The column marked "Selling Cost" shows a total of \$10,641.22. As the total manufacturing cost is \$10,059.21, we show a manufacturing profit of \$582.01. Analyzing our profit for the month, we find that it can be divided as is shown in the chart "Classification of Profit," reproduced on this page.

to assume that this is a condition existing in a majority of plants. As a matter of fact, if the money is not made in the front office, it usually isn't made at all, as the writer's experience, covering hundreds of printing plants, bears out the fact that very little if anything is made on the manufacture of printing, and that in a good many cases much better selling methods and executive ability must continually carry a manufacturing loss.

A glance at the first statement will give you quickly and clearly the dollars-and-cents situation by departments. It shows you the department, the number of chargeable hours sold, the selling cost

Classification of Profit

Profit of 10 per cent on material.....	2 per cent on sales	\$ 300.00
Selling and executive profit.....	7 per cent on sales	1,058.78
Manufacturing profit	4 per cent on sales	582.01
Total net profit for the month.....	13 per cent on sales	\$1,940.79

Manufacturing Profit-and-Loss Statement for April

Department	Chargeable Hours Sold	Selling Cost	Manufacturing Cost	Profit	Loss	Productive Time
Hand composition....	694.0 @ \$3.00	\$ 2,082.00	\$ 2,418.61		\$336.61	54%
Mono. keyboard	152.5 @ 4.25	648.12	470.40	\$ 177.72		36%
Mono. caster	151.9 @ 4.25	645.58	592.75	52.83		36%
Jobbers, large	315.6 @ 2.00	631.20	609.17	22.03		38%
Miehle verticals	416.7 @ 3.25	1,354.27	718.87	635.40		93%
Cylinders	765.6 @ 4.00	3,062.40	3,509.33		446.93	65%
Cutters	217.3 @ 2.50	543.25	496.39	46.86		50%
Folder, large	173.0 @ 4.00	692.00	364.95	327.05		82%
Bindery "C"	269.4 @ 1.50	404.10	358.36	45.74		21%
Bindery "D"	578.3 @ 1.00	578.30	520.38	57.92		94%
		\$10,641.22	\$10,059.21	\$1,365.55	\$783.54	

Total materials bought, \$3,000. Total sales, \$15,000.

Now for the explanation: First we want to get our total profit. Adding the total cost of materials for the month to the total of the column marked "Manufacturing Cost," and then deducting this total from our total sales for the month, will give us our net profit for April. Let us assume that our materials used were \$3,000 and our sales \$15,000; then we have a total cost of \$13,059.21. Deduct-

That's simple enough, isn't it? The percentage of profit on the materials being consistent (or we hope it is), requires no explanation. The selling and executive profit is due to good management, better selling ideas, etc. That the proprietor can assume is personal profit.

Now let us return to the chart and find where our manufacturing profit of \$582.01 came from, and why. It is safe

by departments, and the manufacturing cost taken from the total expense on your cost sheet. The profit-and-loss figures are simply the difference. The percentage of productive time allows you additional information and a basis to use in setting up a budget for predetermined production, if necessary.

This statement is accumulated every month, and twelve months' figures are given as they are issued. The obvious result of a report of this kind is that the proprietor recognizes which departments are running at a loss and which unprofitable departments must be carried by the more profitable ones, and to what extent. It will have the tendency to adjust the selling rates after all possible corrections have been made, and, best of all, it will give the proprietor—whose time is extremely limited, particularly in attending to the financial matters—an easy, readable summary of what happened financially during the past month or several months.

It is not enough that we show a total profit-and-loss statement. It must be divided in the ways previously mentioned, and with this analysis, which is simple, readable, and accurate, any proprietor can tell at a glance what branch of his business and what departments are "bringing home the bacon," which, after all, should be his chief concern. The average bookkeeping statement provides details concerning book accounts, total profit-and-loss statements of assets and liabilities, and so on, but my experience has been that the average proprietor does not have the time to analyze such statements in detail as he would like to, even if he does know how. This newer form of report was inaugurated because of the fact that very few proprietors were satisfied with simply a profit-and-loss statement by the months showing that they had either made or lost money, for such a statement *overlooks the very important and vital fact that somewhere a great deal of money is being lost, just because it does not divide this profit or loss into the divisions that are mentioned.*

Just one more thing must be clearly understood: The rate used for the hours sold is a setup cost rate, and not a selling rate to the customer. It is the determined cost rate used *before* the profit is added. In other words, the selling and executive profit is the profit added to the jobs after they have been figured at their cost rate, so that the proprietor can know just what he is adding to the average dollar's worth of printing by his manufacturing cost and amount known as selling and executive profit.

After the cost sheet has been completed it takes only a few moments to prepare the statement, and there is nothing else that the proprietor could ever want, except perhaps a division of his selling profit from his executive profit, to give him every fact concerning the financial situation in his plant.

If you do not happen to operate a cost system you can still get up a statement of this kind by taking the information from your customers' charge sheets, but naturally it will be approximated, and it would require a great deal of time to determine the total cost and manufacturing by each department. As a matter of fact, if you are not operating any sort of a regular cost system you should begin to do so at once, as it is absolutely impossible to know your financial situation unless you do. A total profit-and-loss statement simply taken on your month's or year's business is hardly worth the paper it is written on.

I KNOW a lot of good printers. Most of them have their faults. I have a lot of faults, and so, when I get together with a printer, I want the two of us to have as few faults as possible. Faults, especially my kind, cost money, and I can't afford many more.

Some day I hope to meet a perfect printer. He will combine all the virtues of all the good printers I know. If he has vices they will be personal, and so removed from my field of contact. This perfect printer of mine, when I find him, will be the recipient of all the favors I can shower on him, and, since he will be welcomed with unrestrained enthusiasm by all whose business I can throw to him, he will soon be prosperous and perhaps perfect no longer. But today I feel like listing the shining virtues of this dream printer of mine. They are:

He will be a specialist. The printers I know who are making money are those who have a hobby. They specialize. They seem to be determined that in their particular line no one will be permitted to do a better job. Whether it is blotters, butter wrappers, or broadsides, they propose to be superior.

He will be a creator. The printer who solicits me for business in a general way, with no particular thing to sell, usually goes away empty-handed. To enlist my attention he generally has to show me something he has designed just for me—something I really need and that he can supply. Too often I find that creative printers spend time and money to produce a design for me which doesn't remotely fit my pistol. They could have saved something by knowing more about my needs first. But they do gain kudos from me when they actually try to offer a product which I can visualize from the layout, the drawing, or whatever they place on the table before me.

He will not be a knocker. The ideal printer will be one who has no time to bother with the other chap whose competition he feels. When he gets so far gone that he must moan to me about cut-throat competition I know that he is done for anyway. I don't have enough time to spare from my own troubles to hear a review of the local printer fight.

He will not be a price-cutter. When I buy printing I am interested in costs, but I am interested first in what the printing is going to do for me. This printer—when I find him—will be interested in giving me a quality job with top-hole service. He will put his profit

on the job, for if he doesn't he won't be printing for me or anybody very long.

He will not be a job hog. The perfect printer can't do every job, and he has sense enough not to try. Particularly, he won't accept an order from me and farm it out to somebody else—with a profit for himself. He has to be caught only once on that trick and he's out on the sidewalk as regards my orders.

He will be a sportsman. I said I had a few faults. One of them is poor judgment at poker. I claim an accompanying virtue, however, in that when I bet my socks that my threes will stand up I hand over the socks without crabbing when I lose. My printer will make some mistakes. Some of them will be costly. But if he is a sportsman he won't ask me to accept an unacceptable job, even at a cut. He will pocket his loss and insist on doing it over, and doing it right. A rare virtue, but an important one!

He will be plain honest. I don't want to ask for bids. I do so now and then, but only in self-defense. When I can get a printer whose prices I can trust he has my business on the basis of his rough estimates, and I will not ask him to sharpen his pencil against competitors. I think I get more for my money when I buy open. I do, too, except once in a while when I find my confidence abused. Then the only satisfaction I get is that my annual volume of printing is sufficiently big so that when I cut a trickster off the list he feels it where he is tenderest. The plea of the printer for less bidding and more buying is a sound one, but he and his fellows are more to blame for the bad practice than anyone else.

To sum up: I only know a few things well, and I suspect that the printer is limited, too. I respect him when he specializes. I am not as bright as I used to think I was, and so I need creative help from my printer. I am interested in my business with him—not his lack of business on account of someone else. I have to make a profit, and I insist that the printer shall. If he doesn't now I'll get stuck later on, and I prefer to get the bad news early. I applaud a sportsman and despise a welcher. A good printer insists on making his errors right. I dislike asking for bids, and only do so when my confidence has been abused.

Probably if this discourse were cast in glittering generalities it would be less egotistical and less to the point. That's why I prefer to use the perpendicular pronoun freely and not my own name.

How a Printer Can Determine the Financial Position of His Company

By W. R. ASHE

IN THE printing industry there are certain typical financial relationships existing between various elements of the balance sheet and the operating statement. These balanced or unbalanced relations indicate financial strength or weakness as the case may be, and point out unmistakably those spots and trends that should be shaped and controlled. Printers often fail because they do not maintain harmonious balance between certain assets and certain liabilities, becoming involved through too heavy employment of capital in the fixed assets, or through failure to hold particular current assets in consistency with the current liabilities and also the operating necessities.

A familiarity with the most important ratios and turnovers that should be observed regularly and maintained in full appreciation of certain standards will enable the printing executive to exercise a more intelligent control of vital financial and operating factors.

The financial facts of a business are revealed by the assets, the liabilities, and the revenue operations. An analysis of these elements and determination of various relationships existing between them will provide a picture from which clear observations will appear and from which helpful comparisons can be made with industrial averages.

Probably the most important consideration is that of working capital. One of the commonest indiscretions among printers is too heavy investment in machinery and plant at the expense of the working capital. The heavier the fixed investment of capital in relation to net worth, the less the provision for financing operating needs. Lack of working capital has proved disastrous to many printing concerns which have failed to anticipate and provide sufficient funds for meeting current needs. Too heavy investment in fixed assets places the business in a position of dependence upon the borrowed money. As a consequence operations are limited, credit suffers, and purchasing advantages are lost. These and many other ills result where the printer's business is forced to depend largely on borrowed money for the financing of its activities.

The ratio of worth to fixed assets, which is found by dividing net worth by fixed assets, expresses the proportion between owned capital and the money not currently invested and reserved for operating needs. The higher this ratio the more liquid is the net worth and the more able is the concern to finance itself and protect its creditors. This is one of the important relationships in determining financial strength, and it may surprise you to know that more often your banker is more interested in this ratio than in the size of your net worth in dollars and cents, or in the large plant you have bought and which is entirely paid for.

You might have a net worth of \$500,000 and yet be so involved through too heavy investments in plant and equipment that your entire worth would be seriously impaired. Should your situation assume too unbalanced proportions it might lead to involuntary bankruptcy

from pressure of debts and inability to finance your current needs.

In a business having \$200,000 net worth and \$150,000 tied up in fixed assets the ratio would be 133, which might be considered normal when compared with average ratios of from 120 to 140. This condition would reserve \$50,000 for financing current inventories, accounts receivable, payrolls, etc., though this amount might or might not be adequate, depending entirely upon the current necessities and particular character and volume of business done.

The next ratio of importance, a companion ratio to that of worth to fixed assets, is the relation between worth and debt. This is found by dividing the net worth by the entire indebtedness. The resulting ratio states the proportion between capital invested in the business and capital loaned to the business by banks and creditors. This ratio determines the debt pressure, and also shows whether or not the business is sufficiently financed with owned capital. It is obvious that a higher than normal ratio, or an increase of the ratio of debt to worth, indicates a top-heavy condition. Such a condition often creeps up slowly but surely within the affairs of printers who are over-optimistic about amount of capital needed for certain volumes of business and who are carelessly indifferent as to the amount of money they borrow, or size to which their accounts payable extend, so long as they are doing business and plenty of it.

A ratio of 275 to 300 is desirable, which means that with a net worth of \$200,000 the total debt should not exceed \$66,666.67 for accounts payable, notes payable, and borrowed money.

To obtain this ratio divide the annual sales by the fixed assets. In illustration, \$375,000 of the annual sales divided by \$150,000 of fixed assets would indicate a fixed asset production or turnover of 250 per cent. (In making this calculation use the original cost of fixed assets instead of the depreciated value.)

This ratio runs anywhere from 200 up to 300 per cent according to the individual volume, character of business, and per cent of profit obtained above cost of production. A high ratio does not

Are You Appraised?

Do you know that your plant is being sold? With every shipment of your product a portion of your plant goes with it—depreciation. Are you giving these portions of the plant away, or are you selling them? If it is the latter, do you know what you ought to receive for them?

Has the "merger man" called on you yet? When he says "How much for your plant?" will you use a guess in the dark for your answer? Or will you use facts as they are developed by an authoritative appraisal?

When a fire forces a sale to insurance companies, will you have to resort to a "dicker" with the adjusters? Or will you be able to present an itemized bill for the property lost—a "proof of loss" prepared from an appraisal?

From *The San Francisco Printer*, bulletin of the Printers' Board of Trade of that city

necessarily indicate a profitable volume, because price is the profit factor. If, however, the ratio is normal and the volume is profitable, then the investment is seen to be justified.

This is found by dividing the annual sales by net worth. Thus \$375,000 sales divided by \$200,000 worth reveals a ratio of 187.5, reflecting the activity of the invested capital. The larger this ratio, the greater the investment activity, and when this calculation is paralleled by consideration of the net return an accurate measure is found for justifying volume in the light of net results from capital employment.

The total current assets such as accounts receivable, inventories, cash, etc., divided by total current liabilities such as accounts and notes payable or borrowed money, indicate the freedom of assets from debt claims. We are familiar with the credit requirement of a two-for-one ratio, that is, for every dollar the concern owes it must have two dollars of current or quickly convertible assets. This ratio in the printing business should exceed the ordinary credit requirement, and according to industrial averages a most desirable ratio would be from 250 to 300.

Printing executives should make periodic observation of the financial status of their affairs, according to these more important considerations. Not merely should study be made of the actual position of the individual concern as against former positions, but comparisons should be made with average industrial relationships for the location of individual abnormalities, inasmuch as individual strength and activity in matters of financial condition and operating results are measured and justified by relatively higher proportions than those stated as characteristic for the industry.

The good manager will see that these important financial balances are maintained and that results respecting necessity of assets and necessity of worth are progressively attained, at the same time keeping finances in a liquid and independent state respecting the company's investment in fixed and current assets.

National Printing Style

While a national style in printing cannot be forced but must be allowed to grow, that does not mean that its development is to be entirely disregarded, any more than with garden plants and domestic animals. *The Craftsman* has on more than one occasion drawn attention to activities of American printers,

who traverse Europe in numbers every year seeking nurture for their craft.

An American writer in *The British Printer* contends that as yet America has no national printing style. With rare exception, he says, even with advertising, the source of much American workmanship can be traced to Europe.

This is so. One has only to see the boulevards and publications of Europe for corroboration. The broad-minded American makes no secret of it. He is frankly out to learn, and he hopes that he may infuse some originality into the outcome of his researches. Europe is still the repository of tradition and inspiration for vital expression in printing as in most Western art.

There is manifest a hard brilliance—mechanical excellence—in better American advertising; and also a femininity, reminiscent of Tennysonian poetry, in American typography and bookwork. The British printing is generally virile;

French vivacious, often daring; German betwixt and between English and French, yet with an attitude of adventuring. Swedish typography, mostly linotyped and using Original Old Style and No. 1 Old Style to a large extent, looks like American composition, but in a strengthened degree.

In American printing there is, if not exactly a national style, an air of its own. It does not follow that Australian printing to take on a distinctive complexion should be as long about it as America. Nowadays movement is rapid.

It is only ten or twelve years since San Francisco, where printing began a half century later than in Sydney, took up printing as an art. Today that city has a local style to its printing. It is internationally famed. Her printing sons (among them two Australians) travel the printeries, museums, and art centers of Europe.—From "The Craftsman," Sydney, Australia.

Achieving a Modern Effect by Simple Methods

By SAMUEL E. LESSER

TO THE students of what is contemporaneous in the field of graphic arts—particularly in that highly specialized branch of it known as typography—it has long been apparent that the most widely used technic is based upon manipulation of masses in block effect. This has developed in imitation of the new architecture now in vogue in

be desired. As may readily be seen, all that is necessary is to strike the type heading in two colors, one being in an out-of-register position, to obtain the effect under discussion.

It is obvious that the type must be letter-spaced to allow for the extra thickness of impression required for the out-of-register color, and it is also necessary

Gothic

Mr. Lesser doubtless knows, as do many readers, that this is an old stunt. Although it is also one that can most easily be overworked, it is presented nevertheless—and without prejudice—as a reminder to those who may want to make use of it

Continental Europe with its severe lines barely relieved, if at all, by the recessed walls and pillars, and with its deliberately designed emphasis on silhouette. Shorn of all extraneous furbelows, the result is a stark simplicity that has an effectiveness all its own.

In the field of typography nothing contributes so much to this effect, when properly handled, as the new and popular sans-serif type faces. The writer has made some experiments in the attempt to gain the "relief" effect so typical of this vogue, and the example shown here illustrates how it may be achieved with type, avoiding the necessity of special lettered headings, yet gaining all the "punch" and distinctiveness that may

that the lighter color should be struck first. This enables the darker color properly to "cover" the lighter color where the two impressions overlap. Various interesting "relief" or three-dimensional effects can thus be obtained.

Plain rule borders can also be manipulated in the same manner, precaution being taken that due restraint be exercised in order not to overdo the effect in any one piece of composition. It is even possible that zinc illustrations that are characterized by masses of plain, uniform weight of line can be so treated.

This stunt is subject to many ramifications, and with it the intelligent craftsman, with average equipment, can get striking effects in the modern manner.

Training Trade-School Students to Do Good Work at a Profitable Speed

ONE of the challenges that men in the industries are continually throwing at the shop instructor in trade and vocational classes is that our students are slow; that they cannot produce as much as shop-trained apprentices. No matter whether we like it or not, this challenge is facing us. By way of getting right down to brass tacks, let us admit that the charge is essentially true. Next let us consider why this condition is true. Then let us decide what we can do about it for the benefit of the printing industry.

The difference in speed of production between the well trained shop apprentice and the student from the trade or vocational class is largely the result, not only of methods and purpose, but of the difference in the conditions under which they have been instructed. The shop-trained apprentice has gained his experience in the stern school of production, where the watchword is "Get It Done." All about him men are working steadily, methodically, with no confusion or interruptions. He acquires the habit of working steadily and rapidly. He gives his attention to just one thing. That one thing is the improvement of his skill and the increasing of his speed.

The shop-trained apprentice moves down a narrow lane with a very limited view of the trade. He gains very little technical or general information about his work. He learns but little or nothing about the other branches of the industry, or how they affect him and his work. He does not become acquainted with the history of his trade and the great mas-

THE printing student does not equal the production speed of the shop-trained apprentice. What can be done about it? This article describes a plan which offers a practical answer ■ ■ ■ **By HARVEY ARTHUR WITT**

ters of the past. He will eventually develop into a good mechanical workman, but he will never become a craftsman and a creator of original designs, unless the spark of ambition is kindled within him and he spends many an hour of his leisure time at home in the study of the things mentioned here.

Now let us consider the student in the trade or vocational class. He is traveling on a much wider road and his horizon is much broader. He has studied the history of his industry and has become acquainted with the great workmen of the past. He has tried his hand in duplicating fine pieces of workmanship. He has made drawings and layouts of many jobs. He has learned how to analyze the job and to plan his work. He has been taught to do his work well.

The vocational student has improved his English by writing business letters and making book reports on kindred and related subjects. In his mathematics classes he has learned how to apply abstract principles to the definite problems of his trade. In many cases it is much more difficult for a student to apply the mathematics he has already learned to the concrete problems of his trade than it was to master simple arithmetic in the grammar school grades.

In summing up the training that the two groups have received, the one point on which the shop-trained apprentice excels is speed of production. This is an important item, however, in the opinion of the employers and foremen in industry. Nearly every job in industry is figured on a time basis, and the workman is expected to produce a certain amount of work of an accepted standard.

The workman who cannot produce the average amount of production of standard quality is not a desirable employe in large, well organized plants. His field of employment is limited to the smaller plants at lower wages until he can develop his speed to the point where he can meet the requirements of the average journeyman. This brings us then to the third item for consideration on this subject: What can we do about it?

There can be no questioning the argument that during the first two years of the student's training he should not be hurried. Time should not be considered during that period, but stress should be laid on gaining a thorough understanding of the purpose of each operation. He should learn the "why" as well as the "how." Improvement in the quality of his work should be necessary for his advancement until at the end of his second year the student apprentice should approach very closely in quality of production the average journeyman.

In the printing department of the Lathrop Trade School, at Kansas City, we have decided that after the second year our students shall work by the clock just as apprentices do in the commercial shops. In the trade-practice classes, we have worked out tables for the various kinds of production in the printing trade. We have used as the basis for our tables the figures given in the average production record book of the United Typothetae of America.

We took the time of the average journeyman, as shown by the record book

*Just to tell you
that we appreciate
your business
Mr. Wright*

THE HOUSE OF
EXCEPTIONAL
SERVICE

S K E L T O N
PRINTING COMPANY
16½ W. HURON ST. DIAL 7842



An economical and effective way of giving a blotter a personal touch is here demonstrated. The name "Mr. Wright" was filled in with pen and India ink by the person who wrote the zinc-etched and printed lines just above. Done by a progressive Pontiac (Mich.) printer

for twenty-six classes of hand composition, and made that our basis. We based our figures for an apprentice during the first four years of his apprenticeship, or the time that he will be in our classes, on the wage scale for apprentices as adopted by the Typographical Union.

We estimated that near the end of his first year a student should attain one-fourth the speed of a journeyman. Near the end of his second year he should be able to produce one-half as much as the average journeyman. At the end of his third year his production should be three-fourths that of the journeyman. At the end of his fourth year his speed in production should equal that of the average journeyman. The difference between a fourth-year apprentice and a journeyman should be only a difference in the trade judgment which the journeyman has gained through his longer experience. In the fifth year the apprentice is expected to perfect himself in one of the special branches, such as machine composition or stonework.

In our hand composing room, which is in charge of C. V. Hill, we began an experiment at the beginning of the second semester. The third- and fourth-year students must compare the time they take on each job with the time given in the table for that kind of work. In this way the student can evaluate himself by judging whether he is equal to the average apprentice who has been in the trade the same length of time. He can also see how he compares to a journeyman workman. The quality of his work must be kept up to the standard.

We have based our figures for production on the square-inch method. Each student has a copy of the tables in his notebook. In the trade-practice classes we have figured the time on a number of the jobs under each of the twenty-six classifications of hand composition. The boys have no difficulty in determining just how much time should be required for them to set a job, even before they start on it.

The new plan has been tried out by the hand composing room in a few cases, and all the students are making pretty close to the time that the figures in the tables indicate that they should. A spirit of rivalry is springing up among the students to see who can make the best time on their jobs. We feel that this will lead to a speeding-up of their production, and that these students will give a good account of themselves when we send them out into the trade.

We expect to give the plan a thorough trial during the remainder of this year

and then check the results by the reports that come back to us from the shops where these students are employed. We believe that we are on the right track to meet the challenge of industry, and

hope we will have some definite results to report later. If the plan succeeds in the hand composing room we shall extend it into the pressroom, bindery, and machine-composition department.

Educate the Buyers of Printing

By HENRY LEWIS BULLEN

SUCCESSFUL advertising today must offer advantages to buyers other than the "low prices and prompt delivery" of former times. It must be educative. The advantages offered must be real and presented so clearly that the reader shall acquire a sense of obligation to the advertiser for "putting him wise" to a good thing or reminding him that he is not sufficiently using the good thing to his own profit. Bankers increase their business by stimulating habits of thrift and teaching the effective use of incomes, small and large. Growers of raisins, oranges, apples, and other fruits are teaching the merits of their products as preservatives of health and energy. The various manufacturers of lighting appliances and systems are constantly instructing the public in the relationship between good eyesight and good illumination. Shoe cobblers are instructing their limited publics that health is endangered by leaky footwear.

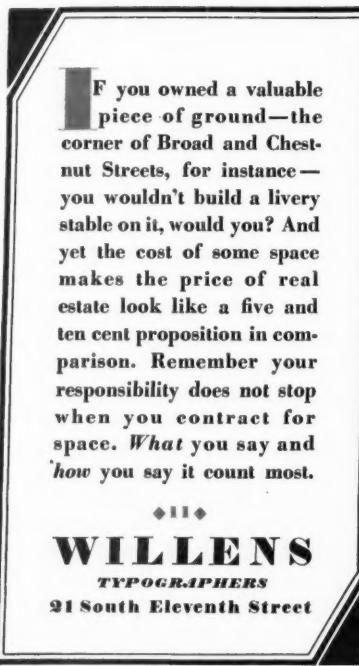
Printers who know that no utility of industry is nearly so effective as well planned, well printed advertising are, by

means of house-organs and otherwise, informing the world of that great fact. They ask to be permitted to show prospective clients how the use of printing will increase or rejuvenate any sort of business that is above the level of mere peddling. Industrial prosperity depends more and more upon printing as a compelling force. The business men who frequent the printing offices most are sure to be among the more successful.

Now, though all this is true, it is true in regard to only a comparatively small number of printers. Yet, among all businesses, which of them may be advertised to better advantage and at lesser cost than printing? The printer has his advertising at first cost. If the printer has business sense and has more than the average degree of education, which all printers should have, and is withal a producer of effective printing, his prospects for success in advertising his business are exceptionally good. If he is a beginner and has the necessary ability, let him proceed cautiously in his work of inciting other business men to use direct advertising, trying out one group of tradesmen or manufacturers at a time, gradually extending the territory to be covered, keeping in mind always that his offer is to aid effectively in accelerating all kinds of businesses, and that his own success depends upon fulfilment of the offer he has made.

Obviously this is not a program for minds infertile of ideas and devoid of the ambition to cultivate ideas; neither should it be forgotten that a printer who does not successfully apply direct advertising to his own business will not succeed as the builder of another man's business. "Physician, heal thyself."

Thousands of instances of success through advertising are in evidence, and hundreds of millions are spent annually by those who have learned the lesson that the highway to success in business is routed through the printing offices of the nation. The printer should know in detail the facts relating to this tremendous use of printed salesmanship, and keep his community of prospective customers fully and reiteratingly advised.



Panel from type book of Philadelphia advertising typographer

How Your Customers Use Your Printing Is a Matter Pertinent to Your Interests

By FRANK H. WILLIAMS

AN ENTERPRISING western printer said recently: "I've learned a valuable lesson about my business in the past few days. I've been producing a lot of photomailers for one of my customers—you know the kind, with a special envelope on the front for first-class mail. This customer has been buying a tremendous number of these photomailers during the past year, but I never thought to ask him what he was doing with them. I knew in a hazy way, of course, that he was sending out photographs, but just why he was sending them out or to whom, or just what sort of photographs he was using, I didn't exactly know. I knew they were photographs of some of his products and that he was using them to get more business, but beyond that I knew nothing about the proposition.

"I was pretty well satisfied with the situation—glad to be getting the business from him, and naturally expecting it would keep right up—until suddenly I got a rude jolt. The customer told me, just the other day, that he wouldn't need any more photomailers! The reason was that some other printer had sold him on the idea of getting out a printed catalog containing the same pictures and carrying more reading matter, thus getting business at less expense.

"Now if I'd just found out exactly how my customer was using this printing I'd been furnishing I would probably also have seen the wisdom and the economy of using a catalog instead of photographs, and might have gotten the job myself. But as it is, because I wasn't enterprising enough to follow up this patron and see what use he was making of the stuff I was turning out for him, I lost his account entirely.

"Believe me, that sort of thing isn't going to occur with me again! From now on I find out exactly how my customers use the printing I supply them, and then I am going to see if I can't think of ways and means whereby they can use more of my printing to even better advantage. With full knowledge of how the customers use my printed matter, it should not be difficult to sell them more printing."

Knowing how customers use the material furnished by the printer is help-

ing more than one printer to get more business, and it certainly offers a good suggestion to other printshops for also extending their patronage. For instance, a small shop noticed that one of its customers was reordering business cards very rapidly. It did not seem possible that the customer would have use for so many business cards in the ordinary course of business, as his concern was only a small one and, on the face of it, would naturally use but a small quantity of such material during the year.

Upon realizing all this the printer investigated and discovered that the customer was rubber-stamping advertising material on the back of the cards and having boys distribute them from house to house. Immediately the printer asked why this was being done. The reply was that the rubber-stamping of the message and distribution by boys were the most economical form of advertising the concern could employ.

And what did the printer do? He at once worked out a plan for the customer's use of two handbills a month, to be distributed in the same way, and he sold the idea to the patron on the argument that handbills would carry much more

copy, make a much deeper impression on recipients, and build up business accordingly. Which is precisely how the proposition did work out, to the great satisfaction of the customer.

Again, an alert printer noticed that one of his regular patrons was using four and five times the quantity of letterheads he formerly used. This was interesting and pleasing, of course, but what was the occasion for the great increase in this one item of printing? A little investigation soon showed the reason. The customer was using the letterheads in direct-mail advertising—employing a hand-power machine in his office for the purpose of making none too satisfactory duplicate letters.

Right away this printer realized that he was face to face with a real opportunity. Accordingly he spent thought, time, and effort in mapping out a smart selling campaign for the patron which called for the use of a high-class catalog and various other kinds of printed matter, and for a considerable extension of the lists of prospects to whom the material was sent. The patron at first demurred at the additional cost, but the printer sold the job on the argument that printed matter was much more dignified and much more in line with the character of his customer's business.

Examples of this sort could be multiplied indefinitely. And the meaning of every such example is simply this—that the alert printer can nearly always profit by finding out just how his customers are using the material he furnishes them.

If the printer can't profit by finding new printing to sell to the patrons he can profit in other important and valuable ways. For instance, the average customer feels more friendly toward the printer who takes an interest in him.

"Do you know," said a western manufacturer recently to the writer, "I had never been at all satisfied with the many different printers with whom I've done business until I tried out old Joe West recently. Joe is a good printer, but I thought he'd be like all the rest—do what he was told to do and let it go at that, without being at all interested in the way his printing was used or in the results I got from it. But Joe fooled me.

Do you visualize production of your direct advertising and sales helps in terms of printing or in terms of?

PRODUCING RESULTS

If the printing has nothing to do with the force or character of your advertising, if it is not expected to add to the attention value thereof or to play a part in properly presenting your product or your service to dealers, consumers, clients, or subscribers, then it is merely a matter of type and paper measured in terms of inches and pounds. Any printer can do the work and the order can safely be placed with the lowest bidder in a highly competitive market . . . If, however, the printing is expected to create attention, if it is to directly contribute to the effectiveness of your advertising or your sales helps, and if it must both illustrate and demonstrate, then the production thereof is limited to a very few and competition is out of the question.

You can have the value of our sales printing personalized for you. You can have it presented in one of our production art services. You are not obliged in any way when requesting a member of our staff to call.

Speaker-Hines
Printing Company
Randalp 5-3-2-0
154-164 Larned Street East
Detroit Michigan

The second of three impressive cover-page advertisements used in the Speaker-Hines house-organ, *Coöperation*. (See *The Inland Printer*, January, page 81, for the first one

"About a week after I started getting work from him, he came around to see me and said: 'I always feel I can do better work for my customers when I know exactly how they are using the printed matter that I turn out for them. When I know all about it, then I can handle their printing more intelligently and more satisfactorily. So, if it's all the same to you, I wish you'd tell me just what you're doing with my work.'

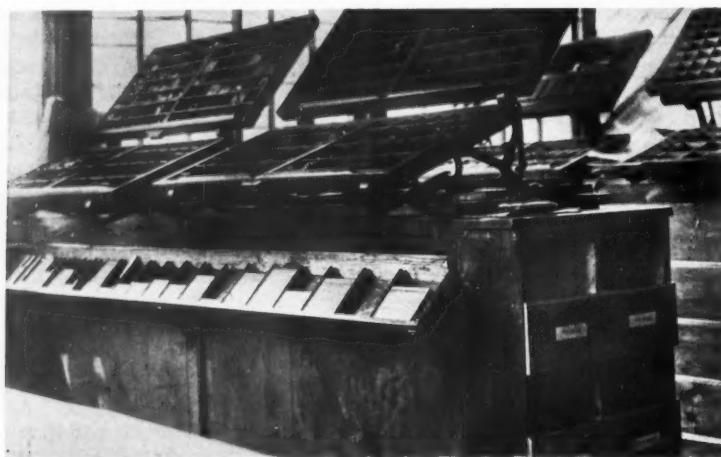
"That was the first time any printer ever manifested that much interest in the final purpose of the work he was

Yes, it pays the printer to know how his customers are using the printing he furnishes them. And since it is so easy to get such information, why not do so for your own practical benefit?

First Steps in Modernizing Your Printshop

By C. L. COOK

1. Throw out your old gaping frames. If any are worth the trouble, case them in to keep out the dust.



Showing the sloping lead rack, placed at handiest location for compositor; also the convenient quad bin located in its position at end

turning out for me. It made quite a hit with me, and it has sewed up our work tight for old Joe." Which may well offer a worthwhile suggestion to the readers who are alert for new ideas.

Again, when the printer finds out just how his customers are using the printed matter he furnishes them, he gains in knowledge, takes a broader viewpoint on business problems, and is that much better fitted for selling more printing and uncovering new ways of using it.

"When a man's as close to his business as I am," said an older printer, "he's apt to get into a rut, unless he makes an effort to steer clear of it. I know that when I sit at my desk for a long time I think only along the usual lines when it comes to developing methods of using printing advantageously. But when I go out and visit some of our customers and see how they are using printing, I always get fresh ideas that take my thoughts away from the commonplace, help my mind work in new channels, and make it easy for me to think up different ways of using my printed matter with good results."

2. Buy some double dustproof cabinets and arrange them in alleys, so that your men will not disturb each other and will get more work done.

3. Send old and obsolete type faces to the typefounder's and get a supply of new faces in part exchange.



How the space under the imposing surface can be arranged for storage

4. Clean up your shop. Scrape clean the cases and frames; put pull-out handles on every case; tack on printed labels showing what they contain, and varnish the entire lot.

5. Have fixtures made to hold sorts on shelves at the end of each frame. Have quad bins made, to stand at frame ends, so that all material will be handy for your compositors.

6. Take out drawers of imposing surfaces and replace with graduated pigeon-holes for lockup material, labeling them as to measures.

7. Screw into the blank side of your cabinets a sloping lead rack, as suggested in the upper photograph. It will save your compositors miles of walking and tend to increase production—something to which you will not object.

8. Look around and see what old fittings can be adapted or altered for modern methods. Make several graduated boxes for keeping in order your long wood furniture, and then place them in stacks, one upon another.

9. Make several small form and chase racks with inch wood joined in "L" shape, with a strut on one side and slats on sides and bottom, to keep forms separate. Place the racks where they will be useful—beside each machine, if it is necessary, to save steps.

10. Do all this and as much more as your ingenuity will suggest, and within a few years you will be in a position to purchase all the modern labor-saving devices and unit-constructed fixtures you would like to purchase now.

Seeking a New Trick

All over the country, in advertising departments, thousands of young men and women are sitting at this minute with pencil and paper in front of them, trying to think up some new layout trick which they think will attract attention. They are trying to think up crafty new ways of making type undecipherable. They set the type in many kinds of weird shapes. They overdecorate their advertising pages with perfectly absurd borders, zig-zag rules, and great blotches of Ben Day.

How absurd all of this is! No fast-selling book was ever printed with a trick type face. No competent newspaper would ever try to adopt a so-called "modern" type dress. These "modern" types are designed primarily to be an expression of a jazz age. All the old masters of type designing: Nicholas Cochin, Franklin, Goudy, Caslon, etc., are at our disposal. They are ready to work for us today as much as though they were alive. And yet we go on seeking bizarre effects.—*From an address by Kenneth Collins, executive vice-president, R. H. Macy & Company.*

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

Color Pictures in the Daily Newspapers

Further inquiry regarding the Theodor Dittman method of printing in three colors and black from stereotype plates on a newspaper press brings us the following information from the *Zeitung Verlag*, a Berlin publication.

The process used in the *Westdeutscher Landeszeitung* for halftone printing in colors dispenses entirely with color filters. The halftone key plate is made from an ordinary photograph. Three stained prints on zinc are made from the halftone negative. An artist covers up with varnish or gum the areas where color is not required; then he can lay down Ben Day tints just as newspapers now do for the comic-supplement pages, or he can photoprint halftone or grain tints. As to the printing, the make-ready is done with a sheet of cardboard direct on the cylinder, then a cork blanket, and finally a wax-cloth or patent-leather tympan. The halftones are stuck on lead plates with gutta-percha cement, a three-layer cut-out underlay between the halftones and the lead being cemented in place with gutta percha. The printing is done best direct from the halftones, but for large editions stereotyping must be employed. A blank space is left in the type stereo for the color plate to be printed in dark blue, yellow, and red inks. When color pictures are printed in the newspaper it slows down production. All of which indicates that, given a press with three extra cylinders for color printing, any first-class newspaper with its own engraving plant can use illustrations in color if it wishes.

Water Inks Used for Wallpaper

So much has been written about the so-called discovery of printing in water inks and the patent rights on it that we have forgotten to recall that the wallpaper surrounding us has been printed in water inks since the days of Gutenberg. It was the printing from movable types that brought about the use of oil

instead of a water-soluble medium used by the monks in copying and illuminating their Bibles and other books. A piece of wallpaper has been found printed from a wood block prior to 1509. The wood cut was 11 by 16 inches. Toward the end of the seventeenth century paper sheets, 22½ by 35 inches, were pasted together in twelve-yard rolls for water-color printing from wood cuts.

What was the medium used to bind the water colors to the vellum, wood, or fabric? A search of ancient manuscripts reveals that the Egyptians used gum arabic or cherry-tree gum. During the middle ages the monks used a variety of color-binding substances, such as size made from boiling parchments, or fish bones, gum tragacanth or arabic, honey, milk, wine, beer; but the most successful of all was either the white of egg or the white and yolk together. Professor Church says in his "Chemistry" that egg yolk must be regarded as an oil medium. As it dries it hardens, and ultimately becomes a substance which is, like leather, impervious to the moisture. Here is a hint to printers who perhaps are seeking such a binder.

Engravings Trimmed to Pica

"Resolved, That we adopt the pica unit of measurement," was resolution No. 7 passed at the last photoengravers' convention. It has been advocated in this department for years. This comment is made in *Penrose's Annual*:

It is a curious anomaly that while the type bodies, rules, and spacing material have been brought to the highest degree of accuracy as to squareness and size, and a precision to a thousandth of an inch is demanded by the printer and supplied by the typefounder, the practice still prevails of trimming photoengravings, electrotypes, and stereotypes without regard to composing-room requirements. The printer tolerates it, though he has to spend untold hours in the improvised justification of blocks [cuts] simply because the blockmaker will not conform to a system which common sense demands. The reason for this state of things is not because there is no machine for trimming to such accurate dimensions, for there is available a rotary edger which is a most efficient tool for the purpose. It is provided with gages which can be set to determine the precise length and width of a block in twelve-point (pica) ems, and when set—the setting being done in one operation—the block comes out to size with just four cuts, one for each side. A micrometer measuring device enables adjustments to be made to points. Photoengravers, far-seeing enough to appreciate the advantage such a machine affords, and enterprising enough to instal it, will find printers favor those firms who meet their needs by furnishing blocks dependable for accuracy.

Sir Emery Walker, Photoengraver

King George V. of England has conferred the order of knighthood on Emery Walker, photoengraver and printer. He is the first photoengraver so honored, and he deserves the respect of his brother-craftsmen everywhere for the successful effort he made to bring art into engraving and printing and to cultivate public taste through societies, exhibitions, and lectures to appreciate the beautiful in engraving and printing. He is a member of the Grolier Club, New York City. Sir Emery is best known in the United States through his association with William Morris in establishing the Kelmscott Press in 1890, and in company with T. J. Cobden-Sanderson


TELLING
is a matter of telling, not yelling » » **LET GOOD TYPOGRAPHY DELIVER YOUR MESSAGE WITH EASE AND GRACE** » » »
TYPOgraphic SERVICE CO.
Phone Riley 1565

Newspaper advertisement of the well known advertising-typography firm at Indianapolis of which Arthur S. Overbay is the president

he helped to found the Doves Press in 1900. We also recall that when our own Bruce Rogers disappeared at one time it was found he was congenially associated with Emery Walker at Hammersmith, in London. Sir Emery represented the British government on many foreign commissions, notably to the St. Louis Exposition of 1904. He was born in London in 1851.

In 1877, with Walter Crane, he founded the Arts and Crafts Exhibition Society. At this time he was a practical photoengraver and photolithographer. In the latter line he became internationally famous for the excellence of his maps. He was also a practical printer, and to this day carries on successful printing and planographic businesses. He has always given much of his spare time to the technical schools and the education of apprentices, and has written many essays on printing in collaboration with William Morris and others.

"The Art of Photo-Engraving"

The Walker Engraving Corporation, of New York City, sends a beautifully illustrated sixty-four-page book, of the page size of *THE INLAND PRINTER*. It is published by the American Photo-Engravers Association as a piece of publicity. One valuable feature of it, among others, is the reproductions of photographs of ninety-eight of the distinct operations employed by skilled craftsmen who produce the engravings for the printer; though some of the necessary steps in the processes have been missed. The material is taken from that colossal work "Achievement." (The book described was reviewed on page 72 of the January issue of *THE INLAND PRINTER*.)

THE INLAND PRINTER

March, 1930

Photography and Printing's Greatest Achievement

Upon page 494 of "Typographical Printing Surfaces," edited by Lucien Alphonse Legros and John Cameron Grant, and published by Longmans, Green & Company, in 1916, is this tribute to a rotogravure-in-color insert:

In the issue of *THE INLAND PRINTER* for November, 1913, a very remarkable example of combined photographic and color printing portraiture is shown. Three color-record negatives were taken simultaneously and instantaneously of the sitter, a wonderful feat of photography by means of a special camera and flashlight apparatus of the Polychrome Company of America. From these color-record negatives the VanDyke Gravure Company of New York engraved photogravures on copper cylinders and printed off the copies required for the edition of *THE INLAND PRINTER*, from whose pages the preceding few lines have been summarized. . . . This combination of instantaneous photography in colors and rotary photogravure in colors [rotogravure] seems to be a consummation beyond which it would appear impossible to go. . . . To what has been said above the authors can only add their unstinted admiration of the beauty of achievement and workmanship in the specimens shown in the admirable trade journal to which reference has just been made.

That rotogravure insert of the instantaneous photograph in colors of a smiling girl will always remain as one of the highest achievements in printing. During seventeen years that have elapsed since then fortunes have been spent to make rotogravure a commercial success, and the inserts we are at present publishing are tangible proof that rotogravure in colors has at last arrived.

The Late Carl Hentschel

There died recently, in London, Carl Hentschel, at one time possibly the most

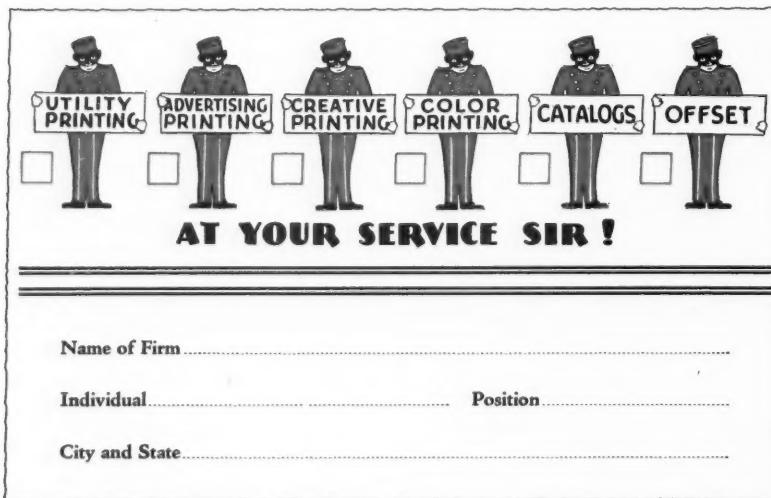
famous photoengraver in the world. In *THE INLAND PRINTER* (July, 1903) it was said of him that he had four engraving plants in London employing nearly four hundred engravers. Ten gas engines of from 30 to 50 horse-power each supplied machines with power, and some twenty dynamos furnished the electric light. He ran his newspaper plant continuously and was under contract with one newspaper to supply all photoengravings, both line and halftone, within two hours. Hentschel was held up to newspaper engravers as the model photoengraver. London newspaper and magazine proprietors accumulated fortunes on circulations brought about largely by Hentschel's hard work. The latter died at the age of sixty-five a white-haired, worn-out old man without riches, while these same newspapers paid but slight notice to his passing. We have had many examples here similar to that of Mr. Hentschel. He was one of the most lovable of men, whose accomplishments as a pioneer would make a large volume.

Detroit Times Abandons the Use of Wet Plates

In the new *Detroit Times* photoengraving department it is said that wet plates have been abandoned for a dry strip film, with a considerable gain in time. As a further aid to speed a dry enamel is used on zinc instead of the former ink-albumin method. A New York photoengraver who caters to the newspapers has been using these methods for years, as told in this department, but for fine commercial work he clings to the wet plate and wet enamel.

Preparing Photographs for Reproduction

D. C. Rowlett demonstrated before the Croydon Camera Club a method of retouching bromid prints that might be an excellent system for newspaper and offset printers to know about. For increasing highlights he simply painted on the dry photograph with varied-size brushes a reducer such as "Farmers" or a copper one. The handling was just like that of retouching of a halftone by a photoengraver. When the highlights were satisfactory he plunged the photograph into clean water to stop the action. To strengthen the shadows the print was dried and rubbed over with spirits of turpentine on a wad of cotton. When the spirits were evaporated somewhat, a dab of printing ink about the color of the deepest shadows was diluted with a few drops of spirits of turpentine. Then



The reverse side of a novel and effective business reply card which accompanied an item of advertising issued by the L. P. Hardy Company, of South Bend, Indiana

with various-sized brushes he proceeded to "snap up the shadows," and it was astonishing how quickly this was done. The advantage of the printing ink is that it lays so smoothly on the gelatin that has previously been treated with turpentine, and, besides, the printing ink is just sufficiently transparent not to hide completely any delicate gradations in the shadows. The ink dries very quickly, and then the retouched print is ready for any process of reproduction.

Sadag Brought to America

THE INLAND PRINTER began, in October, 1925, to call printers' and publishers' attention to a superior method of rotogravure printing in colors perfected by the Société Anonyme des Arts Graphiques, Geneva, Switzerland. The title of this company, by using its initials, has been abbreviated to "Sadag." Many were the inquiries that resulted as to the rights for sadag. The Osborne Gravure Company of East Orange, New Jersey, was the first to take up the method commercially in this country, and in the frontispiece for February we showed a specimen of the firm's work. The American public is being so rapidly educated into a cultivated taste for the highest art in illustration and printing that it was to be expected sadag would soon be taken up in the United States.

The Osborne company, besides being instructed in the perfected methods of rotogravure in colors, has also secured one of the sadag tandem presses shown on page 80 of the September issue and described in a later issue. This system of the duplication of prints on a cylinder so as to secure perfect register and similarity of colors has been worked out by Fred Thevoz of Geneva. Inserts in three printings such as shown can be printed sixteen up, and for a 6 by 8 book page thirty-six up. The duplicates are made much quicker and with greater reliability of register than are electrotypes even. Then the printing on the Frankenthal tandem presses is done automatically from the pile of cut sheets at the first feedboard until the sheets are delivered in a pile without slipsheeting.

The February insert should be studied. Note the beautiful gradations of color from the softest lights to the rich, velvety depths of color in the shadows. The absence of screen effects gives sadag a quality which, it can safely be said, no other printing method can produce. It might be added that with chromium-coated cylinders there is no limit to the millions of reproductions that can be made from a single subject in color.

Typographic Scoreboard

March, 1930

Subject: *The Saturday Evening Post*, February 8 and 15

158 full-page advertisements

Type Faces Employed

Garamond (T)*	43
Old Style, 26; Bold, 17	
Bodoni	43
Regular (M)**, 25; Bold (M), 10; Book (T), 8	
Caslon (T)	22
Old Style, 20; Bold, 2	
Futura (M)	19
Regular, 15; Bold, 1; Light, 3	
Scotch Roman (T)	7
Kennerley (T)	5
Kabel (M)	4
Regular, 2; Light, 2	
Cloister (T)	3
Lutetia (T)	2
Cooper Old Style (T)	1
Goudy Bold (T)	1
Bernhard Gothic (M)	1
Cheltenham Wide (T)	1
Granjon (T)	1
Bookman (T)	1
Bernhard Roman Bold (M)	1
Della Robbia (M)	1
Hand-lettered	2

*T—traditional; **M—modernistic.

Headings of six of the advertisements credited to traditional types were set in faces considered modernistic.

Ads set in traditional types	95
Ads set in modernistic types	61
(Two ads hand-lettered)	

Weight of Type

Ads set in light-face	78
Ads set in bold-face	75
Ads set in faces of medium tone	3
(Two hand-lettered advertisements.)	

Style of Layout

Conventional	117
Moderately modernistic	35
Pronouncedly modernistic	6

Illustrations

Conventional	122
Moderately modernistic	29
Pronouncedly modernistic	5
(No illustrations in two advertisements.)	

General Effect (all-inclusive)

Conventional	93
Moderately modernistic	50
Pronouncedly modernistic	15

While some advertisements set in Bodoni are classified as conven-

tional under the head "General Effect," it will be noted the number given here is smaller than under "Style of Layout" and "Illustrations." This indicates to what extent type alone is depended upon for modern or modernistic effects, although it should be stated that several advertisements set in traditional types are included among those counted as modern.

A comparison of this analysis with that made of two issues of the *Post* in our December issues indicates a slight loss for Bodoni. It was used for 31.5 per cent of the 178 advertisements covered in the December issue Scoreboard, and for slightly less than 30 per cent of the 158 considered in this issue. Garamond, which was used for eight fewer advertisements than Bodoni in the issues of the *Post* covered by the previous analysis, reaches parity in this one, yet in relation to all the advertisements its gain is but a fraction of 1 per cent. Caslon, however, which was used for 22 out of 178 advertisements analyzed in the December Scoreboard and for the same number out of a total of 158 here covered, scores a real gain.

Now for the interesting feature. Of the 78 advertisements in the August 17 issue of *The Saturday Evening Post*, 50 per cent were set in the three faces, Bodoni, Garamond, and Caslon. The same types were used for 55 per cent of the 178 page advertisements in the issues of the *Post* for October 26 and December 17. In the two issues here covered, the same three leaders are used for 68 per cent of the page advertisements analyzed. The obviously smaller use of miscellaneous faces indicated by the increased use of the three makes the gain scored by sans-serif types the more impressive. These were used for 9.5 per cent of the advertisements analyzed in the December Scoreboard and for fractionally more than 15 per cent of those in this Scoreboard.

Fundamental Facts on the Manufacture and Properties of Printing Papers

By T. LINSEY CROSSLEY

STOCK flows to the paper machine with a large amount of water; about .5 per cent is the usual content of fiber. It goes through the mixing box, often called headbox, or flowbox. The function of this piece of apparatus is to mix the stock evenly and pass it on to the machine. Without this box the paper would have poor formation and would not be "level." It also helps to separate bubbles to some extent. One of the cares of the papermaker is dealing with bubbles and foaming brought about by agitation. If he does not cope with them properly the finished sheet will have "bells" and other flaws.

The receiving or wet end of the paper machine is shown in a diagrammatic way in Fig. 11. The stock enters the flowbox at *A* and follows the course of the arrows. Details vary, but the object is to mix the stock and deliver it in a

The third of a series of clear and comprehensive articles on this important subject; the first two appeared respectively in the January and February issues. You will profit by reading this entire series

If the stock parts with water very readily it is said to be "free." If the water seems to be loath to leave the fibers it is said to be "slow." Stock long beaten is slow. Old paper stock cooked for re-use is slow. Ground wood pulp is free, as a general thing, and so, frequently, is sulphite. Rags, and sulphate pulp (kraft), are generally slow. Any much-beaten stock is slow. The matter of freeness or slowness is of interest to the printer because it may affect the appearance of the sheet, making it very "wild," or not level, that is, having little depressions which do not show to the

suction boxes, shown at *K*. After the stock has passed about half the length of the wire, it ceases to be a liquid and has no further motion relative to the wire. Thus it takes the impression of the mesh. This is known as the wire-mark. It is seldom entirely removed in finishing, and sometimes is so strong that the mesh of wire may be counted.

Where the wire-mark is at all prominent, especially with calendered papers, the tendency would be for this paper to curl away from the wire-marked side, if exposed to moister air, as the tiny, almost imperceptible hollows would give the wire side a larger superficial area exposed to atmospheric influence. If on the other hand the paper were shifted to a drier air the curling tendency would be toward the wire side. If a sheet of paper were exposed uniformly on both sides to air of higher humidity it would curl with its axis along the machine direction and away from the wire side. If the humidity were lower it would curl with its axis in the machine direction and toward the wire side.

The above remarks apply to a paper with pronounced wire-mark and well formed, with a high finish. If the paper is badly formed or wild, or if it shows felt-marks on the side away from the wire (felts will be referred to later) the curling may be reversed. The side away from the wire may be so rough that it will be the longer side. The general rule might then be stated: (a) In coming into a moister atmosphere a sheet of paper will tend to curl toward its shorter side. (b) In coming into a drier atmosphere a sheet of paper will tend to curl toward its longer side. In both the cases the axis of the curl is parallel with the machine direction of travel.

Referring again to Fig. 11: At *E* will be noted two vertical strokes. These are the slices, which extend across the machine and may be raised or lowered to control the amount of paper stock admitted to the machine. Up to the last few years these have usually been two in number to prevent the surging that would occur with only one, and also to reduce the trouble from bubbles referred to previously. Sometimes these bubbles are numerous and small, in which case

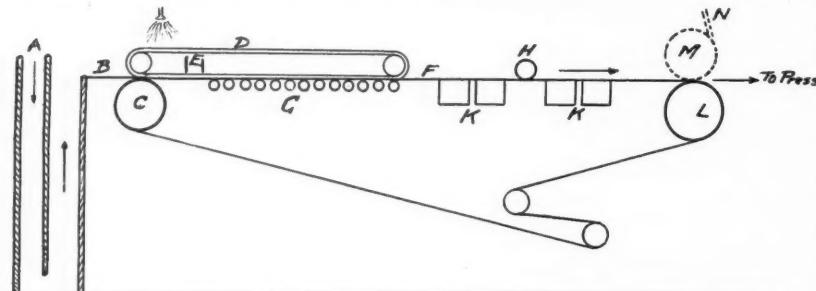


Fig. 11

flat stream over the "apron" *B* onto the breast roll *C*, under the slices *E*, over the wire *F*, and the tube or table rolls *G* that support it. Under the wire at *K* are the suction boxes, and on the wire at this point is the dandy roll *H*. The wire runs over and is driven by the couch roll *L*.

The wire, or fourdrinier, is an endless belt of fine wire cloth, about eighty meshes to the inch. Fourdrinier, by the way, was the name of two brothers who financed and put to commercial use the first continuous paper machine. The man who invented the thing was named Robert, and he suffers the near-oblivion of many inventors. As the stock leaves the flowbox and passes over the apron it begins to lose water. At the flowbox it contains about .5 per cent of paper stock; at the couch, about 12 per cent.

eye but which take ink in ways different from the nice adjustment needed on fast presses or in fine printing.

The end of the machine at the breast roll *C* is fixed in the case of newsprint, but in the case of book, magazine, or writing paper a horizontal shake is given the end of the machine from the breast roll to a pivot point about halfway between the breast roll and the couch roll. It is shaken from side to side through a distance of three-eighths to five-eighths of an inch at the breast roll. The object of this is to felt the fibers and even up their tendency to lie along the direction of travel on the machine, noted earlier.

In traveling over the wire the water is separated from the stock, first by gravity, falling through the wire, and then by suction when passing over the

the stock is foamy due to various causes which concern the papermaker more than the printer. Where such paper is finished, however, small spots, more translucent than the rest of the paper, are noted. This foam may be so persistent in spite of fine sprays of water, shown above *E*, as to pile up behind the slices and have particles of it fall on the forming sheet, which make dirt spots in the paper and at times cause breaks.

The slices had to be extensible to conform with different widths of sheet, and for that reason were jointed, and hence, unless they were well set, might sag a little in the middle. This would cut off some of the stock flow and cause the sheet produced to be thinner in the middle. Recently a new type of slice has been devised that is adjusted at any point across the sheet.

The table rolls (*G*, Fig. 11) revolve with the wire and primarily support it. They assist materially, however, in the removal of water by capillary action. If the machine is running fast—and even book and bond paper is run as fast as 600 feet a minute—there is a surge beneath the wire that loosens some of the finer stock and tends to have an adverse effect on the finish of the wire side.

The colored stock is seldom the same shade on both sides, and the action of the table rolls is a factor, especially if clay is present or the color is of the pigment type. They increase the natural tendency for the finer and heavier particles to go to the wire side by gravity.

On older machines, or where maintenance is slack, there is occasionally a table roll that is not quite straight, or that is a shade flat on one side. In such cases a darker or brighter band may be visible in the paper, at right angles to the machine direction. It would only be noted in a fairly large sheet.

Suction boxes are shown at *K*. They extend across the wire and under it. Each consists of a trough with a perforated top, and while one end is closed the other is connected to a suction pump, so that a partial vacuum exists under the wire as the paper passes.

Some of these boxes are placed before and some after the dandy roll (to be described later). Primarily the object is to remove more water, and secondarily to compact the sheet. At times, especially if mineral fillers and pigments are used, suction applied at the under side of the sheet tends to draw such substances to that side and to produce two-sidedness. Certain organic dyes color the fragments of fibers more deeply than whole fibers. The finer particles are quite likely to be

sucked to the under side also. Two-sidedness will be further discussed later.

The dandy roll is shown at *H*. Why it is given this name is a mystery. It rides on the sheet and helps to compact it. In addition to this effect it is the usual instrument for water-marking. The roll is hollow, and is covered by fine meshed wire supported on a spiderlike frame. If no water-mark or other special surface mark is wanted, the wire covering is of a plain weave like the fourdrinier wire. The resulting paper is called "wove" paper. What is known as "laid" paper is produced by making the cover of the dandy roll of slightly coarser wire, about a sixteenth of an inch apart, running across the machine. Around the roll are woven in other wires about an inch apart, and the general effect is somewhat as shown in Fig. 12.



Fig. 12

For writing paper this effect makes a better-looking sheet, but it is not so satisfactory for printing in some cases, on account of its slightly uneven surface. To overcome this in some mills an ingenious method has been devised to print a laid design faintly on the paper while it is being made. Such paper would not be so sensitive to the atmospheric changes as a genuine laid paper, but the effect of a laid paper would chiefly be apparent on one side only. Recently the writer examined a sheet of paper stock in which the markings *A* were so pronounced that the usual tendency to curl along the machine direction was overcome, and the paper when dampened was found to be curling at right angles to the machine direction.

One may be called upon to say whether a laid sheet is made by hand or machine. If made by hand it will be noted, when the paper is held to the light, that it is more opaque on both sides of the heavy markings *B*. This is not the case in a machine-made paper, for the reason that hand-made papers are lifted out of a vat containing the mixture of water and fiber in a shallow tray, and therefore the fibers are piled in the corners of the wire mesh. In the machine-made paper the laid effect is produced by the dandy roll, or in some machines by a device on the first drier, hence it is impressed on the made sheet instead of being made in the sheet.

The uncut edge of a sheet of paper is referred to as the deckle edge. In hand papermaking the sheet is produced by dipping a tray into the vat of fiber mixture and withdrawing it by lifting with a certain dexterous shake. The edge of the tray is called the deckle. On the fourdrinier until very recently it was considered necessary to have a rubber strap running along the edge of the wire to keep the stock in line. This deckle strap is shown at *D*, Fig. 11. Lately many machines are operated without the use of any deckle.

In the older, slower machines, and even in more recent ones, the delivery end of the fourdrinier consists of two rolls. One is the driving part of the wire system, and the wire runs around it, as shown at *L*, Fig. 11. The other rides on it and removes or "couches" the wet

sheet from the wire. This is shown dotted at *M*. If the sheet were not removed here it would continue around the upper roll onto the wire again, and would make trouble. To prevent this in case of accident the guard board *N* is used.

The upper roll is the couch roll, properly speaking, but in most new mills there is only one roll at this point, the wire-driving one, and it is referred to by habit as the couch roll. Where there is only one roll it is very much larger in diameter, and has inside it an ingenious arrangement (in which the printer is not much interested) that has the effect of a suction box in that portion of its periphery over which the paper is passing. It has been claimed that the suction couch roll adds to the possibility of two-sidedness, and it may make the wire-mark slightly more noticeable.

There are two or three sets of presses. They consist of a pair of rolls, a wool felt to carry the sheet through the nip between them, and a system of levers to increase and control the pressure. As far as the user is concerned the presses increase the strength of the paper by compacting it before it is dried, and also improve the printing surface by leveling to some extent.

Each set of presses has its separate felt system, commonly known as "clothing." Each press and most types of paper require special grades of wool felt for "clothing." The set of rolls consists

of an upper brass, granite, or rubber roll and a lower rubber-covered roll. If the presses are not set right the sheet may be "crushed," or forced out of its felting relationships. In extreme cases it then has a mackerel-like structure when held to the light; and it is of course considerably weakened.

This crushed structure is finer and more regular than the appearance of a wild sheet due to poor formation on the wire, or to conditions referred to in discussing the beater, jordan, and flowbox. Even where the crushing is not apparent a weakening of the sheet takes place if the upper press roll is set back too far off the center of the lower roll. There is a strain on the sheet at right angles to the direction of travel, tending to pull the fibers out of place as they lie parallel in the fabric of the stock.

Following the presses are the steam-heated drying cylinders around which the paper is led for drying. Properly speaking, the paper is only in contact with about two-thirds of the circumference of each drier. They vary in diameter from thirty-six to sixty inches, and also in arrangement. Most frequently they are in two rows, one above the other, and staggered, as in Fig. 13.

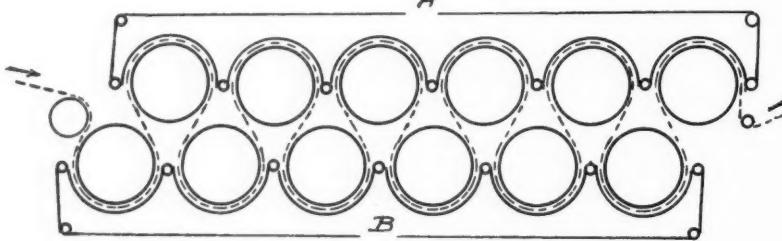


Fig. 13

The course of the paper is shown by the dotted line, but it is in close contact with the faces of the cylinders. This arrangement places both sides of the paper alternately in contact with the surface of the driers. Further, the paper is pressed against the hot steel faces by two sets of endless canvas felts, called drier felts, covering the full width of the driers, and shown by the thin continuous lines *A* and *B*, Fig. 13. To prevent confusion these lines as well as that indicating the paper are shown out of contact with the drier faces.

There are three points in connection with the driers which may be of import to the printer. If the first few driers are too hot, damage may be done to the sizing, and this has been found to be the case particularly with sulphite stock. The wet paper coming from the presses carries rosin in the form of a thin film

on and between the fibers. If the wet paper be raised too sharply to temperatures over the boiling point this film is exploded. Paper thus handled has been found deficient in sizing and also to have a tendency to curl. If the paper be overdried some of its qualities are impaired apparently beyond recovery. Such papers are likely to give trouble through obstinate curling, which change of atmosphere will help little if any.

Register in fine presswork may be adversely affected in case the dried felts do not run absolutely true. Stresses are thus set up in the running sheet of paper which may cause a billowy condition resulting in uneven register in different parts of the same sheet. Drier felts occasionally ride to one side or run tight on one side and slack on the other. Wet hot paper is a very sensitive thing, and these slight changes in the felts cause trouble in winding, followed later by trouble in printing. The machine tender and his crew are constantly on the alert to maintain uniform drying conditions. The product is frequently weighed and tested for moisture. The objective in drying paper is to deliver to the calenders a sheet not overdried, but not carrying enough moisture to "blacken" on the

*A**B*

calenders. The printer does not like to handle overdried paper, but if the moisture runs over about 9 per cent it is very likely to blacken in calendering, that is, to have spots or areas where fibers and water are so pressed together that they become more translucent than the rest of the paper. Some of the light goes through the paper instead of being reflected, and gives it a darker appearance. At times water is deliberately added to get this effect in a more pronounced way for special papers, chiefly wrapping types or cover papers.

The concluding instalment of this series will appear in *The Inland Printer* for April.

Some recent litho prints have been mistaken for the products of that process. However, closer scrutiny revealed the fact that while the tints are solid and full toned in appearance characteristic of water color still the quality of the work is infinitely better than any water-color printing ever seen. It does not have that discouraging tendency of rubbing off at the slightest touch, which is noticeable quite often on regular water color. Water-color fans had better look over the possibilities of lithography for doing this work much better.

Lithography is still in the vanguard of progress and, owing to its adaptability in meeting the modern requirements even better than processes supposedly par excellent in a competitive sense, this process remains unsurpassed.—From the "Lithographer's Journal."



The First Roman Type

Although the general adoption of roman types (as distinct from the black letter of the earlier printers) was influenced almost entirely by those designs that were originated in Italy by Sweynheim and Pannartz, John and Wendelin de Spire, and Nicolas Jenson, the first roman types were used in Germany by Adolph Rusch, of Ingweiden, at Strasbourg in the year 1464.

Rusch is sometimes known as "the R printer" because of the peculiar design of the capital R of his roman font. He was one of the most eminent men in the printing world of the fifteenth century. In addition to his printing he was a publisher, paper merchant, and probably a dealer in manuscripts. He started apparently as an assistant to Johann Mentelin, the first Strasbourg printer, and later married Mentelin's daughter, Salome, and succeeded to the business. He died in 1489. Little is known of Rusch's activities, as his books carry neither signature nor date.

Mentelin used a semi-gothic type in 1460 which pointed toward roman (similar to that used by Sweynheim and Pannartz in 1465), and it is likely Rusch was influenced by Mentelin's font.

Other roman types used about this time in Germany were that of Mentelin (about 1473) and the one of Gunther Zainer at Augsburg (1471); Zainer is said to have brought his font from Italy. The use of roman was more common in Germany at the end of the century, although that country has not yet discarded the general use of gothic types.—From the "L. & M. News."

Lithography's Advantages

Lithography is so flexible that it can do imitation water-color printing with better results than the original method.

What Headway Has the Printing Industry Made Toward Ideals in Colorwork?

By J. HORACE McFARLAND

THE use of trite phrases is deplorable. Nevertheless I am stating only a truth in bringing in one of them when I assert that America is now becoming very color-conscious in the right way.

This does not mean that we have not been interested in color for a long, long time. It must have been twenty years ago, when driving in the Lebanon valley not far from my home, that I came upon the color expression of a resident of a little town who had painted the palings in his front fence a bright blue, and had added just as bright red for the gate and the trimmings. He was very color-conscious, even though he came from some section of Europe supposed to have been affected favorably by the stored art of many centuries in painting, sculpture, and municipal buildings.

Then I remember having visited Salt Lake City some years ago, where my wife and I strolled into the great department store that is managed by the Zion Coöperative Mercantile Institution. It was a tremendously big store, with a great variety of merchandise in it. We were amused and amazed at the colors of the stockings there displayed for sale. Evidently the ladies of Utah, even in the days of long skirts, were fond of brilliant colors, for yellow, red, blue, green, orange, and their variations were represented in what was presented for sale. These were not pastel shades either, but, on the contrary, were the raw colors.

Then, too, I remember my own color efforts of more than twenty-five years ago, after I had emerged from the job-printing stage of color, I had to help sell a brilliant red radish, and with the aid of a wood-engraving friend in Philadelphia we got out five blocks which really did justice to the radish, if bright red and bright green could do it. It was such a good example of color-printing at that time that the makers of the John Thomson presses, on one of which the printing was done, did me proud by buying an edition to show the quality of work possible on that revised Universal press.

It was nearly thirty-five years ago that I got head over ears into reproductive color by the Vogel process, brought in from Berlin, as handled in New York

City by that splendid artist, William Kurtz, whose development of the halftone process has never been properly recognized. He was an artist, but he was not a business man, as those who supported the enterprise he founded expensively discovered!

It is the connection between those days and these that prompts these remarks on ideals in colorwork. A loaf of perfectly baked bread was obtained in the spring of 1895 from one of the big milling concerns in or near Minneapolis, and this was directly reproduced by the Colorotype method. About the same time a box of Huyler's candy was spilled in front of the color camera, and that too was reproduced, the reproduction being in both cases the first of its kind and greatly acclaimed. But there was no real demand for further accurate reproductions, as the business end of the enterprise quickly realized.

Only two weeks ago I saw a better reproduction of bread in *The Saturday Evening Post*, where the enormous edition produced still permitted the bread to carry a crust which made me hungry.

Now the approximation to these later, larger commercial successes has been slow. Very few changes in the processes used have occurred in all these years. We succeeded in the Colorotype Company in producing work which has never

been excelled, because time and expense were no consideration. The growing demand for color just as color did not continue this situation, and we did and do abominable things in the name of color.

Without naming it I have in mind a great national magazine with a very large edition which each month turns loose at least sixteen pages of color. Most of it is from reproductions of autochromes. Seldom is it good color, from the standpoint of high ideals, and still less often are the photographs made as autochromes as good as photographs can be. Ideals are not yet high enough.

All this round-about approach is to set up the idea that without any radical improvement in processes—and I know of none—the thing we most need now is higher ideals as to what color ought to get for us in beauty and accuracy, particularly accuracy, of reproduction.

I have seen no instance to convince me that any of the short-cut processes are going to give us this finer colorwork. Another of the great national magazines, with an immense circulation, is printing color said to result from direct field separations. That is, it uses the short-cut method of making the separations in the original exposures. It is supposed to be accurate, but so far none of the results have been really beautiful. They are not at all new, because in the early fall of 1895 I had precisely the same thing done in Central Park, New York City, by the very skilful photographer of the Colorotype Company, in the hope that we could induce the well-known seed firm of Peter Henderson & Company to buy largely of our product. Alas and alack! an early frost had turned the grass slightly yellow, and while the printed proof was accurate it was not the perfect lawn of an even bright green that the Henderson folks wanted. We didn't win! It may be seen that here the customer ideal was low, though the product of this first process-color concern was amazingly good.

When the autochrome was first devised in France, news of it crossed the Atlantic by means of a clipping from an English periodical. At the time I had a friend who was coming home from London, and I got at him with the statement

Dress

A shoddy salesman is not likely to attract business. Neither is a poorly dressed advertisement likely to have the power to attract readers to it.

RILEY TYPO
1565 SERVICE
75 North New Jersey St

By Overbay, of Indianapolis

that he wasn't to come until he could get some of the autochrome plates for me. He did get them, and they came into my hands well-nigh six months before they were commercially available in America. I still have the first exposures made, and I shall never forget the sensation that came to me as I watched the development in the daylight (as is the method after the first few dark moments) of a trial which seemed to indicate that color photography had now fully arrived!

But making several thousand of these plates, and expending more than that much money, convinced me then, as I am yet convinced, that the autochrome method is not an ideal method of getting accurate color. It is not often itself accurate, and direct reproduction into the printing plates decreases the accuracy.

Here I must make a brief plea for accuracy. Color just as color is easy to get, and those who will on reading this paper look up current color reproductions, let us say of a woman's face, will agree with me that usually there would be the desire to send for a physician and an ambulance if any female relative developed any one of the dozen shades which are passed commercially as representing proper colorwork! I mean accurate color in the sense of a precise reproduction on the printed page of the color seen by a normal-visioned man.

This then is the ideal I set up, and which we are obviously approximating. Our approximation is in direct proportion not only to the refinement of the facilities used for thirty years and more, but to the shop facilities we provide, and to the persistent skill of the operatives, from photographer to pressman. Very many things can be directly reproduced, as, for example, carpets, linoleum, and the like, and I have no worry with such items beyond the hope that the criticizing and accepting authority will be exacting enough to demand real

precision or accuracy. He can get it, but it will cost more than just color!

But where the growing things are involved, as plants, flowers, trees, and the like, in which I am overwhelmingly interested, then the conditions provided have much to do with the result. Well do I remember the first attempt on carnations in the old New York City studio of the Colorotype Company. In the hot and fume-laden atmosphere of the room they simply melted before a normal exposure could be secured. This occurred repeatedly, and we never seemed to realize that we would have to do better with facilities if we were to do better with results. Therefore, in pursuing the possibilities for accurate color reproduction there must be consideration of details.

In the thirty-five years which have passed since I first dipped into color I can remember at least a dozen new inventions besides the autochrome and the before-mentioned separation method which were to revolutionize color-printing. None of them has yet proved commercially practicable. As I write I am enjoying the first issue of *Fortune*, which itself confesses that it is the most beautiful magazine in the world. Fine gravure printing is utilized for some pages, but the gravure color is distinctly woozy. It is on the way, however, and both printer and publisher, in this case, have both facilities and ideals which must bring results. But I feel that we may at any time be just around the corner from a new and a more accurate method, in which a variation of 5 per cent from normal will not produce the disadvantage that now holds back accuracy.

Theoretically the object to be shown in color should be reproduced on paper without any retouching, reëtching, artist's work, or other mechanical interference between the primary exposure and the eventual printing plates. As every man who has ever handled the situation knows, this theoretical condition just never comes about, and we must continuously take care of the errors of our own processes so as to keep under that possible 5 per cent of variation which may get us by with the customer but will not advance the ideals in colorwork.

I fear I have not said very much of encouragement, and yet in view of the continually increasing proficiency of American craftsmen, in view of color-consciousness of the people, who appreciate things better than they did thirty years ago and are willing to pay for them, and in view of the vast importance of color in business, I am very hopeful. Let us work toward higher color ideals.



"In the Days That Wuz"—Advance Agents of Civilization

Cartoon by John T. Nolf, printer-artist

Modern Typography's Star Feature, Geometrics, Is Being Overrated

IT is right that we should give modernism in typography a trial. But it is not right that we should claim for modernism any comprehensive merit. Now that so much heat is in the argument, it might well be that we take inventory of the facts. What is modernism in typography of today, and why?

One spokesman for modernism at the present moment seems to be Douglas C. McMurtrie. In substance he asserts that modernism is a tendency in design which has flourished since the war, but which had already begun in a small way before the war. This tendency permeates all the arts requiring design: architecture, painting, sculpture, the applied

"It is a serious matter that we should make a fetish of modernism. . . . It suggests that we are forgetful," says the writer in this discerning discussion of a subject that's little understood + + + **By EMERSON G. WULLING**

arts, furniture, textiles, and the graphic arts. The theory of this tendency is that simplicity is the guiding virtue. This theory is embodied in the dictum that form should follow function, which means that every object should be in accord with the purpose for which it was made, that it should not hide its structural character and should not disguise materials of which it was built.

The practical consequence of this is that decoration is avoided, and straight lines, planes, angles, and geometrical forms are favored. In typography the primary function is legibility, and hence all typographic design must pass a strict test of legibility. Unnecessary appendages impair legibility, and hence we have a scrapping of serifs, capitals, "billowy curves," and the like. This, I trust, is a fair statement of modernistic tenets. And so far as we can judge from current performance of modernism this statement is fundamentally complete.

Now, is anything herein objectionable? Well, certainly simplicity is a virtue. No argument is needed to show that "economy of means" is, in the good sense, efficient; and whatever can get things done well is good. Modernism is right in calling for simplicity. And modernism is right, also, in calling for form to follow function. We all smile with derision at the false second story of a small-town store. We notice the incongruity of plaster "stone" in our modern cathedrals. The arch which holds up nothing but conceals a steel beam is an anomaly. The book which has been refashioned into a box angers those of us who respect books. Automobile radiators with faked shells "get our goats." Yes, we quite agree that form should follow function. And will anyone deny that the chief function of printing is a high degree of legibility?

But there *may be* this objection to modernism: Its application may violate its own tenets, and its tenets may be

incomplete. If a typographer aims for legibility and hits dazzle he has missed his aim. Does this ever happen? Well, rather! Just look at 50 per cent [The writer is over-generous.—EDITOR] of modernistic typography and see what a smear and blotch it is. But while a large number of failures may indicate a fundamental difficulty, we cannot, after all, look at the failures if we are to be fair in our estimate of modernism. We must look at what succeeds on the basis of modernistic tenets.

If we look at the right 50 per cent of current modernistic printing we shall have to admit that simplicity of a kind, legibility, and function are not absent. A half of our modernistic performance is good; and it is perhaps allowable that a half should be bad, since error is a concomitant of success in a new method.

I do want, however, to point out a truth that seems to escape current observation: The goodness of modernism is no warrant for the supremacy of modernism. Advocates of modernism call it the "new and *purer* simplicity." They imply that new discoveries in theory underlie modernism. They imply that tradition has a "stranglehold" on improvement, and, incidentally, suggest that modernism as a cause is suffering a martyrdom. When Mr. McMurtrie titles a chapter of a preposterously expensive book "The Stranglehold of Tradition" he is appealing to unintelligent animosity. And when he speaks of the "twentieth century standards of beauty" he rather definitely implies a twentieth-century superiority in the standards of beauty, which is an unseemly implication for a twentieth-century creator of typographic beauty. All of this indicates the extent to which some have made a fetish of modernism.

It is a serious matter that we should make a fetish of modernism with its cry for simplicity, legibility, and function. It suggests that we are forgetful. Func-



Another straw! Facsimile of an item published in the *Chicago Herald and Examiner* early in February. The wiser of those who were intrigued by the involved and ornate typography imitating cubistic art have dropped it for structurally simple forms in keeping with the architect's conception of modernism.—The Editor.

tion was a principle well understood and well practiced by the Greek architects twenty-five hundred years before we began kicking up the dust. Legibility has been called for and offered in various shapes since the early Italian printers chose the pure Carolingian minuscule (roman) in preference to the debased Carolingian minuscule (gothic). And simplicity is even the keystone of a religious philosophy (Stoicism).

The application of simplicity, legibility, and function to typography is not new. We do not have to go back farther than William Morris to show that attention to these virtues preceded the twentieth century. Says William Morris:

I began printing books with the hope of producing some that would have a claim to beauty, while at the same time they should be easy to read, and should not dazzle the eye, or trouble the intellect of the reader by eccentricities of form in the letters. . . . I found that I had to consider chiefly these things: the paper, the form of the type, the relative spacing of the letters, the words, and the lines, and the position of the matter upon the page. What could be sounder than that statement? And what could be more in keeping with the tenets of modernism?

I am trying to show that modernism has no corner on the ideas of simplicity, legibility, and function. These as virtues have been in the minds of men, even of printers, long before our time. The application, however, has been different. In our time the application takes the form of what we may properly call typographic geometrics. It is the geometric aspect of modernism that is peculiar to our modern typography—not simplicity, legibility, and function. These three belong as rightly to the incunabula printers as to the twentieth-century printers. But typographic geometrics belongs to us. For that reason I suggest that we define modernism simply as geometrics.

Modernism uses geometrics to secure simplicity, function, and legibility. On this statement we agree, do we not?

Now I will try briefly to show why I have just suggested that modernism by its own practice may miss its aims. To be simple, one cannot be formal and rigid. Geometrics achieves its effects only as it is formal and rigid (else how could it be geometric?). This is a fundamental lost sight of when modernists insist on their right to be free from formalism. As a matter of fact they are chaining themselves fast to the rigidity of geometrics.

Now this is not a bad thing in itself. I for one like the formalism of geometrics. That is why I like as much as one-half of modernistic design. But we must recognize that it is a new formalism (of a new kind, true) which we like. Simplicity does not come from formalism; it comes, rather, from grace and ease. Has geometrics any power to make you feel at ease or to suggest grace in motion or position? I leave the question open, for it is largely a matter of opinion.

Now mere cutting away of seemingly useless parts does not guarantee simplicity. It is as likely to bring paucity as anything. Ease and grace, which insure simplicity, are not necessarily achieved by deletion. A page set in Caslon (yes, even Caslon!) has more ease and grace than a page set in any sans-serif face yet cut. It might be suggested that the deletion school of type designers try to cut a face that preserves only the upper half of a letter, because of the fact that the upper half of a line is more legible than the lower half of a line.

The function of printing is to be read. Certainly much modernism gets read which would be ignored if it were more regular. Is this because of novelty or real functionality? Is sans serif, sans caps, sans curve more legible or more "noticed"? I merely raise the question. I do want to venture, however, the assertion that a letter stands up. Everything that stands up has feet, and feet are bulges at extremities of supporting

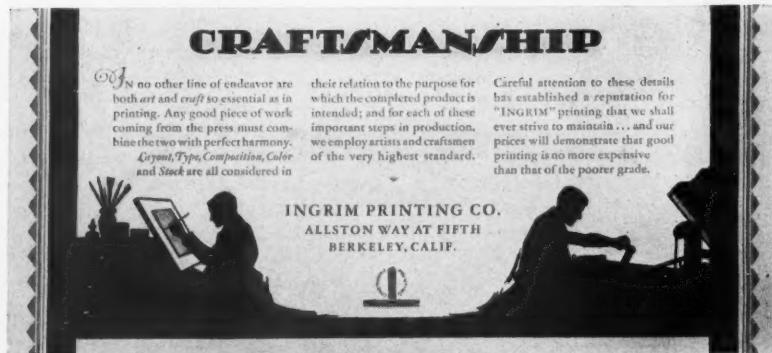
columns. For this reason, if for no other, it seems reasonable to state that type should have serifs or something similar to serve the purpose.

Sans-serif type is the only real innovation in type design since Jenson cut the first obviously successful roman face. Sans serif is, after all, our contribution to the world. While I feel that it will never have ease and grace as long as it remains angular, I expect that it will have vitality for some time to come. And I see no reason why a designer with a sense of proportion cannot some day design a sans-serif face which by virtue of curves (heresy!) has both ease and grace. And if that time comes we can then set books all in lower-case or all in upper-case and not be grotesque, because such a face will be functionally adapted to such practice. (It is curious to note, parenthetically, that the *refusal* to use upper- and lower-case together is actually a *reversion* to the writing of the early Roman period.)

Perhaps enough has been said to condemn my right to speak, or to suggest that typographic geometrics is not quite so much as it claims, and considerably less than it hopes to be. Language, and its visible form, writing, are, after all, conventionalisms. They have meaning only as they are conventionalisms. I suggest, in closing, that we be not afraid of what is civilized man's greatest help, and that we continue to experiment with simplicity, legibility, and function in typography, even in geometric typography; with, however, due modesty and respect for the past.

Those Would-Be Artists

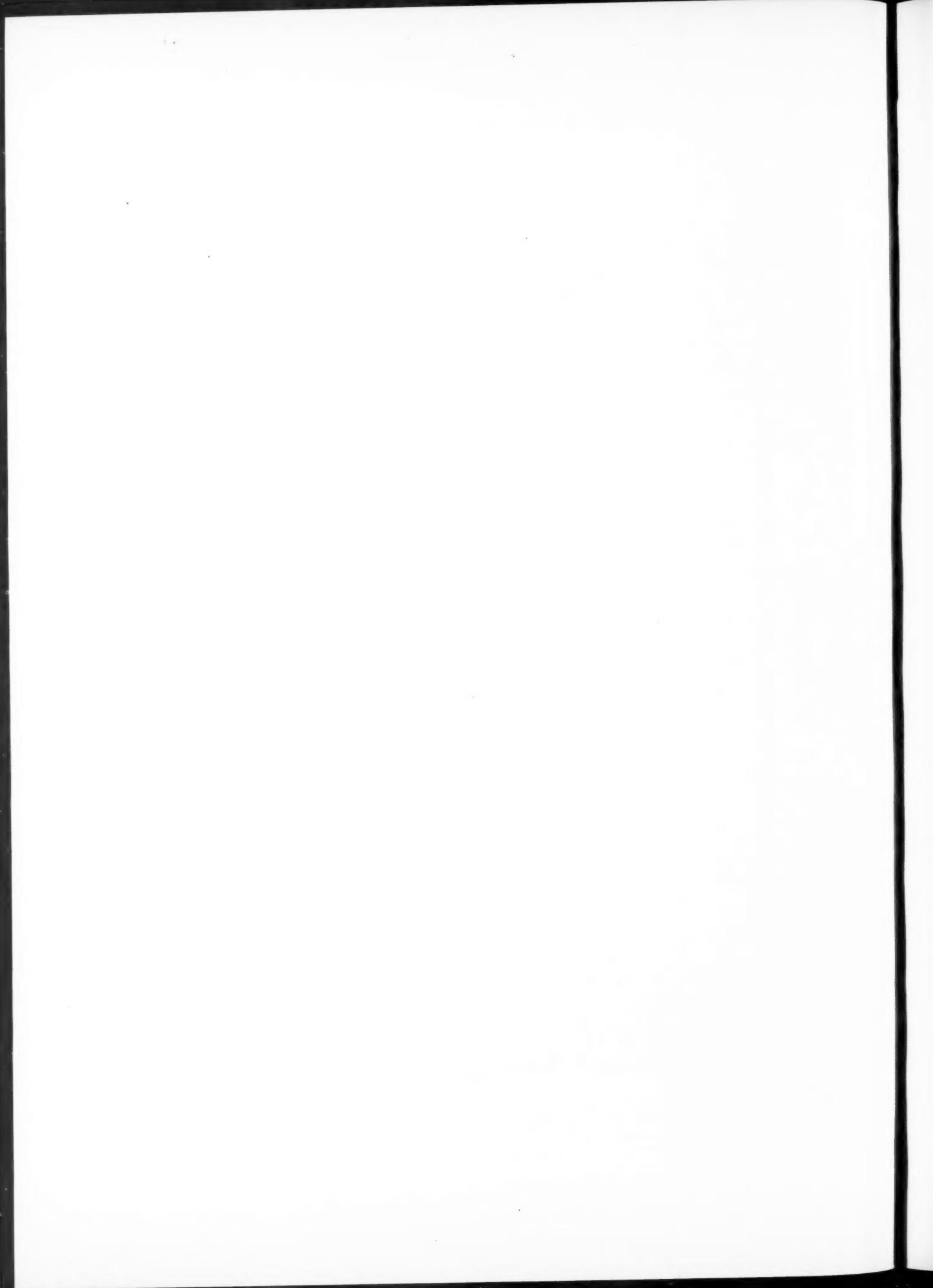
The lamentable thing about modern art is that it tolerates men and women who simply cannot draw or paint, in that it puts a premium on poor draftsmanship. In the pages of magazines in every classification—fashion, industrial, agricultural, general—and in the pages of the daily press, are glaring examples of drawing produced by people who lack the first knowledge of art; people who set themselves up as artists but who entirely lack any artistic sense. And the fact that they strive for modernism brings them into focus, whereas when they strive for classical effect they are so bad that they pass unnoticed. Modernism—that is, perhaps, impressionism—depends on more subtle shadings of excellence than does the classical, and hence failings become the more pronounced.—R. T. Sanford in "Class and Industrial Marketing."



The original of this blotter, on which what is blackest here was a pleasing red-brown tone, is an unusually effective specimen of printing



An excellent rendering in color of the Hermon A. MacNeil statue of Ezra Cornell which stands on the Cornell University campus. The color plates were made by the Ithaca Engraving Company, Ithaca, New York, for the 1930 Cornell calendar published by the Troy Studio, also of Ithaca, where the school is located



The Importance of Correct Paint Values and Color Schemes for Printing Plants

By T. J. MALONEY

THE modern industrial trend is toward interiors painted primarily for the aid and greater efficiency of the man in the shop. Protection is of course a serious consideration. But all kinds and all colors of paint are protective to a more or less degree. Illumination, cleanliness, cheerier surroundings, color, safety, and better working conditions dominate the use of paints for plant interiors. The same applies to plant machinery, although it will take a few more years before machine manufacturers eliminate the dark, cold colors used as standard by many.

White and light-tint interiors are the order of the day. White paint has the greatest light-reflecting value, and it is used to a far greater extent than any other paint. Light—illumination—is the important factor and makes walls and ceilings which will reflect the most light in the best manner an economic asset. Even with the best construction, window and skylight layout, and ample artificial illumination, walls and ceilings painted white are still favored and generally used. The dado (lower portion of the wall) is darker in most cases to protect this section, with which workmen and products frequently come in contact, from getting too dirty. But even the dados are being lightened; the deep battleship gray is becoming a very light gray. As industry becomes cleaner the paints used become lighter.

One point must not be overlooked. While white has greatest light-reflecting efficiency it hasn't the warmth of some of the lighter tints. Though it gives a clean-cut and well defined atmosphere, buff, cream, and the lighter greens, blues, etc., can be used where the illumination is excellent to add a softness and warmth which are of psychological value. The writer has seen shops in the steel industry where a vivid yellow was used. Its startling color seems at first glance to be a better reflector than white, but tests prove that this is not the case. Warmth of color creates this illusion.

In the composing rooms of the Chicago *Daily News* an indirect lighting system is used. The walls and ceilings are cream-colored and painted with a flat wall paint. Since the human eye is

the most important production factor in printing, the compositors are placed in the most advantageous position possible—near the windows to obtain the maximum natural lighting, and beneath an indirect illumination system which tends to equalize lighting everywhere throughout the section. Here is a case where white is not the best reflector.

In the drafting department of the Cadillac Motor Car Company this kind of lighting was used, but the walls were white. The draftsmen soon complained, and some who had never worn glasses started to do so. Investigation led to a change in the paint color scheme—the walls and ceiling were repainted in a cream tone. There were no further complaints, and the glasses were eliminated. White had been too bright and harsh for such an excellent lighting system. Cream with its soft warmth created an atmosphere of ease, and reflected all the necessary light. However, that is but one condition; under most direct lighting schemes white walls and ceilings are a satisfactory solution. In some cases the walls are cream or buff and ceiling white, to equalize the whole room and retain the reflecting efficiency of white paint.

Price- or Cost-Cutter— Which Are You?

SOMEONE has aptly said that a price-cutter is one who underbids to get the work and underworks to earn his money.

More truth than poetry in that. The only legitimate method to cut prices is to cut costs. It takes experience, equipment, and ability to do that. The printer who cuts prices "to the bone" without effecting legitimate savings in costs, has got to cut corners somewhere if he's going to avoid taking a loss on the work he does.

We are not price-cutters. We are cost-cutters, however, and Ockford customers get the direct benefit of the savings we are able to make in the cost of turning out quality form printing.

An effective copy slant from a form letter by the Ockford Printing Company, Detroit

The art department and linotype and various other departments of the Chicago *Daily News* follow this same plan. The pressrooms, however, are painted white. These sections are on the basement floor, where natural illumination is unknown and high light reflection desired. The walls and ceilings are white, and a dark-colored dado is used.

Dill & Collins, Philadelphia, paper manufacturer, uses a white color scheme. Walls and ceilings are painted white, and high-quality zinc-base gloss paint is used throughout. The firm has a fairly old building of multiple-story construction, low ceilings, etc.—conditions that necessitate good lighting and painting. The company has even gone to the extent of changing the dado from a deep maroon to a light gray—for more light and also for cleanliness.

The manufacture of paper and the preparation of printing thrive best in an atmosphere of cleanliness. There can be no doubt but that white paint is the best means for obtaining this atmosphere. And it must always be remembered that, if a colorful shop is desired, white makes the best background for various-colored pipelines and machinery and decorations. White overalls for the pressmen may seem far-fetched, but one of the steel companies is using them, and Dill & Collins is providing prizes of lighter overalls for workmen who win cleanliness contests.

The department of coated-finishing, where hand inspection takes place, is painted white with a gray dado. Machinery is actually a deep green, the standard machinery color throughout the plant; but the Cooper Hewitt lighting system used (having eliminated certain color rays) makes it appear a pea green, and very striking. The same applies to the pipelines, which are painted in standard colors throughout the plant—red for fire lines, orange for steam, blue for water, and so forth. All stand out with additional vividness in this department. Windows are glazed to keep out natural illumination. Humidity is under control. Here we have uniform light, uniform humidity, uniform reflection. The plant manager declares it is necessary, to secure a uniform grade of

paper. As for inspection under these conditions, flaws can be detected by experienced operators which are unnoticeable when the same papers are examined with daylight illumination.

The fourdrinier section, where the paper is manufactured, is to a degree comparable to a pressroom. It is situated here on the top floor directly under the skylights. White paint is used throughout, and unless the day is overcast the conditions are ideal. Thinly glazed glass diffuses the light as it enters, and white walls reflect it in a manner eliminating all dark spots in far corners and giving an even density of daylight throughout the department. The overhead crane is painted white, and the fourdriniers are colored a deep green.

The repair and machine department is interesting for one feature: It is located in the basement and lighted with open electric bulbs, no reflectors of any

be highlights at the bulbs, the building would be dim elsewhere, and working conditions would be very unsatisfactory.

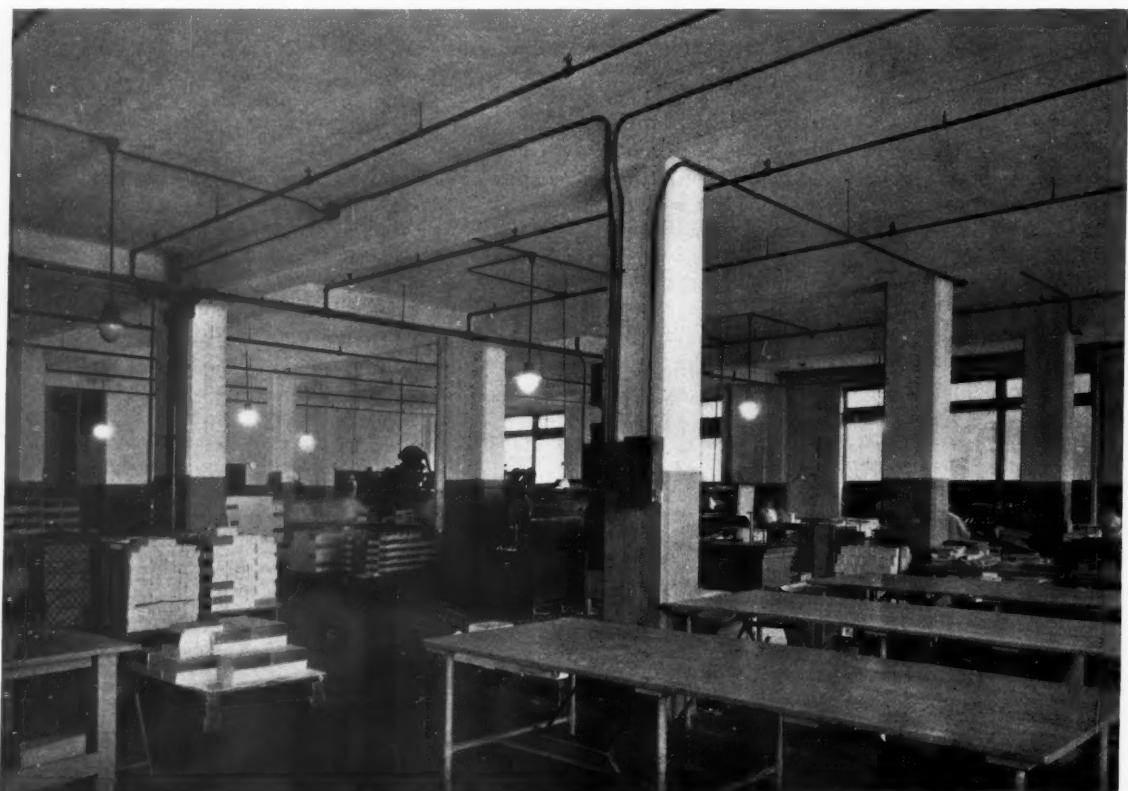
The plant of the Robert Gair Company, Brooklyn, New York, is similar in that white is the predominant paint color. In the engraving department, art department, and printing room a gloss white paint is used. The plant, which is long and narrow, extends on a peninsula out into the Hudson River for almost half a mile. Thus there is always light from two sides, north and south—and still white is used. The painting of this plant, from the pulp-bleaching to the finished-lithography sections, is superintended by the paint engineering section of one of the largest paintmakers.

In some of the so-called dirtier industries one asset of white is held against it. Being white, it is contended that it shows dirt quicker than other paints. Doubtless it does show the dirt quicker,

paints. Dill & Collins cannot wash down the walls due to production difficulties, yet finds it unnecessary to repaint oftener than every four years.

Any reputable paint manufacturer consulted will determine the quality of paint you should use, and this discussion will not enter into that phase of the problem. Practically all manufactured interior paints are made on a zinc base—lithopone and zinc oxid—and contain various other minor pigments. Durability of the paint; preparation of the surface before painting; type of paint to use—flat or gloss; possibilities of washing down paintwork, or the advisability of frequent repainting, are all problems of painting technic that will be skilfully handled by the best manufacturers.

It is generally recognized that in addition to the untold benefits to operators from cheerier surroundings, better illumination, and cleaner conditions, plant



An even diffusion of light, whether it be artificial or natural illumination, is obtained because of the high light-reflecting walls and ceilings. This photograph was taken in the plant of the Excelsior Printing Company, St. Louis

kind being used. However, the walls are white, the diffusion of light is fine, and on the whole the lighting is very good, though not to be recommended. Picture this section painted with a paint of low light-reflecting efficiency; there would

but in the printing, textile, and food industries this is an asset in that it demands care of washing or repainting, assuring a continued cleanliness. However, white does not show dirt to any great degree sooner than the other light

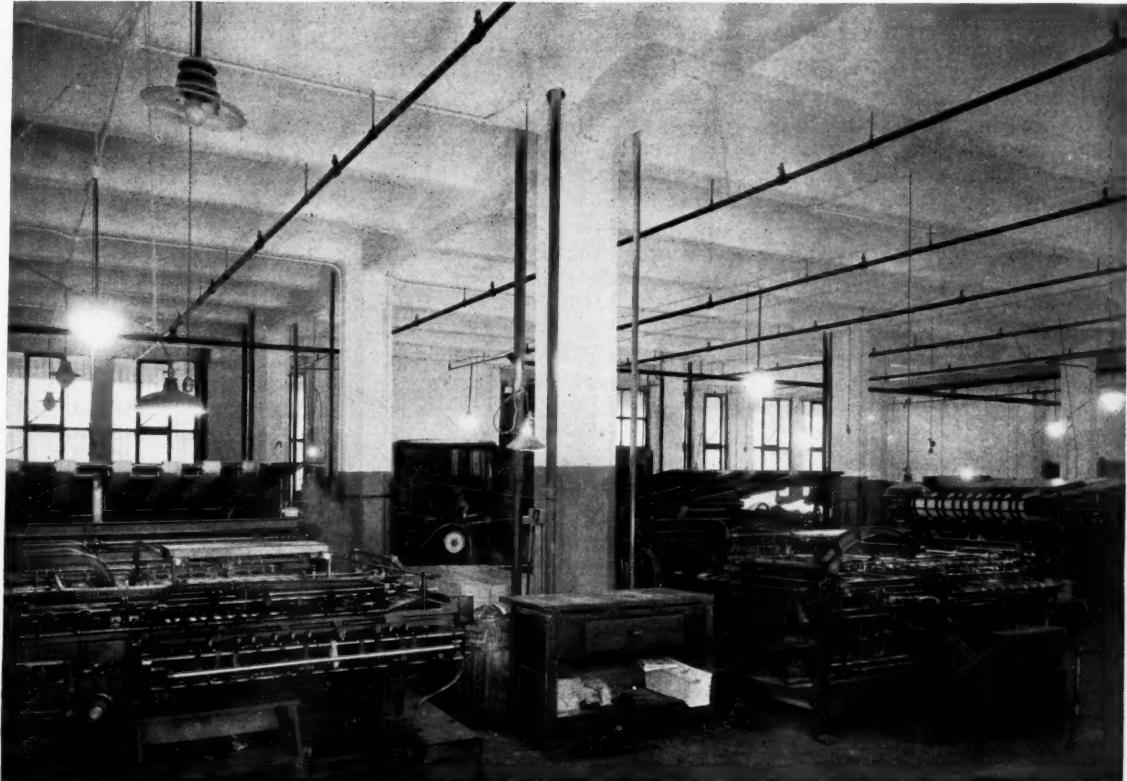
painting has a definite dollars-and-cents value in speeded production, fewer reductions, and decreased electrical consumption. To compute these factors is admittedly hard; most manufacturers see the logic behind the whole situation

and take much for granted. However, Westinghouse Electric, in the course of its experiments on lighting, has given great consideration to painting in conjunction with artificial illumination and has measured foot-candle values and re-

In an office painted a light blue after being a light yellow for two years, the employes immediately complained of being cold. Temperature records of all the years would not substantiate this feeling, and it was necessary to increase

ing clothing which had appeared white under this poorer light, yet was a bit gray. When exposed to the daylight the grayness became apparent.

The analogy to printing is self-evident. There are certain factors in fine



Lighter colors are being used for the dado (lower section of wall), and white paint is being recognized as absolutely necessary where printing plants are located in loft buildings which have insufficient window space and no facilities for sky lighting

sultant savings in electrical consumption. Photographs of a few of these results are given in the "Lighting" article in the new *Encyclopedia Britannica*.

Various other interesting studies have been made. A fairly easy test of the color and cleanliness value of white paint can be conducted in any plant, large or small. Paint white all corners and baseboards in plant and on stairways and notice how it very effectively stops expectoration in these spots (except for the character who will use it for a better target; like the village nut, this eccentric will always be found).

Women employes in one plant objected strenuously when steel trays, painted black and weighing about sixty pounds, were substituted for wooden trays weighing forty-seven pounds. New steel trays were then provided, identical except that they were painted an olive green. The complaints stopped at once.

the amount of heat several degrees before the employes could be satisfied. A change to the former color was followed by the entire disappearance of the chilling feeling. This incident, though it happened in a laundry, is applicable to any printing plant doing high-grade work.

In a laundry in New York City where fumes were unnoticed, though excessive, walls and ceiling had been painted white. Without getting any attention they yellowed very rapidly. Complaints began to pour in; the clothing was not white when returned—housewives were complaining that linens were gray. All conditions were the same, and the management was stumped. Someone as a last resort suggested repainting. There were no more complaints. The laundry workers, being used to white light and not noticing that this light was yellowing, even though to only a slight degree, were unaware of the fact that they were pass-

work over which the human eye has no control except as these factors stay uniform. High-grade inspection of printing demands a constant uniformity. Any high quality of zinc-base interior paint made by a reputable manufacturer will not turn yellow under ordinary conditions. And as there are no dangerous elements of excessive steam, moisture, or gas attacking these paints in the average printing plant, they will stand up remarkably well.

Machinery, when considered as an integral part of the interior scheme, is painted either to harmonize with the general scheme or to offer enough contrast to make a colorful plant. Both plans have their use. In the food trade, where cleanliness is the primary consideration, the walls are white, the uniforms of the workers are white, and the machines are white. There is a spick-and-span appearance, complete color

harmony, and the most striking effect of cleanliness obtainable. But there is also a sameness, a monotony, which, while not depressing, is not always eye-appealing. And the advertising factor is one not to be overlooked—especially in the printing plant, where the customer is perhaps more often a visitor than in most of the industries.

A color scheme contrasting with your same white or light background offers many possibilities. Your pipelines in a large plant will be colored, usually in colors somewhat resembling those of the U. S. Navy Standard specifications; your fire-control apparatus will be red. And your machinery will be—*what?*

It will be almost any color you care to make it. As it comes from the manufacturer today, it will be black, dark green, dark gray, or dark blue. No doubt in a few years' time it will come in lighter, even gaudier colors. If you wish to repaint it when it is installed you will doubtless select a light color, else there would be no use of repainting.

If you paint it because it needs it after hard usage, you will be interested in the possibilities of light colors. Among the commoner light colors used are light gray, light green, and white. Then there are colors a trifle darker, but striking in appearance—certain shades of red, blue, olive, pea green, etc. With simply contrast in view the writer favors the use of the vivid colors which are not dark and gloomy, nor yet light, and, as some light colors can be, drab. In this category are certain favored shades of blue. Blue has possibilities broader perhaps than those of any other color.

At the Ford plant, where plant and machinery painting is an art, a special blue has been developed which strikes the writer as the closest approach to color perfection for the machinery. The same blue is used by the Timken Detroit Axle Company. It is midway in the scale

but verging a little toward the darker side, and is reminiscent of Maxfield Parrish coloring. It is striking, almost startling, when seen throughout a shop. And even though it has these qualities it has a density of color which does not show dirt at all readily. It is produced in a finish having a glossy surface that works easily, and also can be dusted easily. In a dark shop, where light paint was not an aid but a necessity for lighting, it would not have enough light-reflecting proficiency to be of value; and it loses its own startlingness when used in a poorly illuminated setting.

Shades of red—the vivid cardinal and the deep maroon—are favored; an occasional orange is seen; green offers excellent opportunities, and an aluminum trim with its striking, almost glaring effect adds character to the scheme. There is also the possibility of painting different machines in different colors.

The writer is familiar with one pressroom done completely in white, and it is from all angles a very satisfactory solution for this particular installation. It should always be borne in mind that the surrounding conditions have an important bearing on machinery painting, and that specific solutions are better than general statements. White paint on walls is an excellent reflector of light and cleanliness; and as industry progresses the lighter colors become the paint colors for machinery also. Those are perhaps the only safe generalities.

Next we consider the very logical use of white for machines which are placed in positions not well supplied with sunlight. Spot painting of machinery has certain advantages. A white background for a proper punch or stitching operation, which gives more light at the spot where the tool or wire enters, is a valuable help—especially as this type of equipment often is placed in the most poorly lighted section of a plant. And

white lines to mark aisles are a help to good housekeeping and faster production. Messages can be painted on floors in white, on walls in black.

Asserting the all-around value of paint in the printing plant, there is also a place for black backgrounds for inspection of papers and printing—backgrounds which absorb all light.

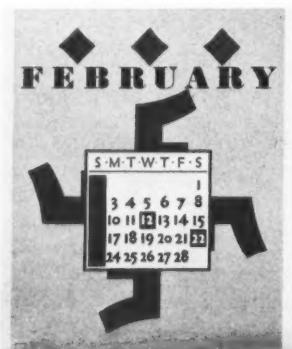
Always present of course is the reminder of protection—"Save the Surface and You Save All"—a feature of painting so important that it is now accepted and other aspects studied and applied in the psychology of better workmen because of better plants.

Prestige in the Printing Business

By A. E. FRAMPTON

In the printing industry prestige is greatly to be desired. But that prestige will be developed only to the extent that the printer really *knows his business beyond the point where his customer's information ceases*. Prestige can never be developed by the statement from printers to their customers that "we, the printers, will decide for you what paper you are to have, what type face will be utilized, and how many copies of the printed job you are to receive." The printer's practical experience may cause him to advise correctly on these points and still shut himself out of the profitable handling of a job. For such is human nature that it rewards handsomely those people who persuade it more or less in line with its preconceived ideas, while it punishes sharply those persons who fail either to agree or to use persuasion in obtaining a changed decision.

It makes little difference to the progress of the printing industry whether the advice of the printer is good or bad so long as the printer *gives* that advice away. A poorer advisory ability, *well sold*, will do more to develop prestige and profits. For today it isn't difficult for a printer to turn out good work with the variety of splendid papers, inks, and type faces now on the market. The turn in the printing business will come on that day when all printers cease to talk merely about the equipment and the paper used in their printing and begin to discuss with their customers how these things can enlarge the effectiveness of the printing job that is under consideration. In other words, let's take the emphasis off of *means* when talking with customers and put it upon *results*, for there lies the customers' interest.



WATER COLOR INKS can be used with letter press printing

Water color inks have some advantages—just as oil inks do. With water color you eliminate, for one thing, that "slive" when colors overlap. And you do not need rubber plates for water color printing. In fact, finer lines and better register are obtained with the old-fashioned zinc plate. Our New Year's Greeting was printed this way. If you wish to examine it carefully, we'll gladly send you another.

WM. F. FELL CO., 1315 Cherry St., Philadelphia

Printing ~ ~ fit for its purpose

One of America's quality printers issued this attractive blotter for the advertising of water-color printing. The panel seen on the right is printed in black, red, and pale yellow-green, the latter tone being used for the background

THE OPEN FORUM

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously the editor will not shoulder the responsibility for any views advanced

Is the Printer Trying to Make Money?

DETROIT.

To the Editor:

As we read the columns of the various printing trade journals regarding prices of printing we wonder what's it all about; why so much difference—why so much argument? Perhaps different printers have different methods of doing things, and hence the different prices. The writer wishes to dwell a few moments on these methods. The reader must keep in mind that these viewpoints are from the mechanical side; they represent the thought of one who has seen these operations performed, and who asks the question that heads this article.

The low-price printer seems to be the bone of contention in many a discussion regarding prices. But perhaps he conducts things differently. He may be short on scientific management, but long on common sense. It is said he is not making any money. Maybe not. But we may know that he has all the latest steel equipment in his composing room, and the latest models in fast presses. We also know that in these days of high hour costs no printer can spend twice as much time on a job as is necessary and expect to get paid for it.

Our first illustration will be of Mr. Brown, of Brown College, who brings in his copy for a catalog. After being royally welcomed, he is taken out for dinner and perhaps a game of golf, and then takes his trip home, confident that his work is left in efficient hands. Very shortly afterward his copy is taken to the composing room, and here troubles commence and the questions are asked. What is the style? Which are department heads, main heads, subheads, side-heads, etc. The answer usually is: Use your own judgment—which means the operator must do plenty of guessing.

After the proof has come back—the guessing was very uncertain—a great deal of time is spent which the printer tries to charge as alterations. The result

is that the job has taken twice as long as necessary, and the customer will not stand for the alteration charge.

The low-price printer may do it differently. He may bring Mr. Brown into the composing room and say: "Charley, this is Mr. Brown, with his copy for a catalog. You had better go over it with him." The same questions the foreman asked before are asked of Mr. Brown, and a thorough understanding is arrived at before the work is started. The result is that the low-price printer does the work only once, and both customer and printer are satisfied.

Other operations are also performed in different ways. Here's a catalog with a color plate on each page. The estimator figured a color plate 1 inch square, mounted on wood, on each page. Result: It takes a half day to make up the color form, another half day fusing on the press with point leads and cardboards to get it in register, while the press is standing idle waiting. All of this will consume many hours, which are charged to the job. Perhaps the low-price printer instructs his engraver to consult the composing room before the color plates are made—and he is told to make them on zinc patent base and is given the size. The result is the form is made up in one hour, and the pressman spends another hour to get the form in register—and maybe he has the job printed before it would have been started by the first method we have mentioned.

Many other instances can be cited as to the different methods employed in the various operations necessary for a complete printed job. Are not these two illustrations sufficient evidence that many hours are charged against work which is not necessary, and that the low-price printer may make a profit while his competitor with the higher price wonders how it can be done? It may be just a matter of coöperating with those who know how—and this co-operation is lacking in many places.

GEORGE HOMER.

Stockroom Arrangement

SPRING VALLEY, WISCONSIN.

To the Editor:

In the many years during which I have read THE INLAND PRINTER I do not remember seeing anything regarding the effective arrangement of a paper stockroom for a country newspaper.

You probably know what the general arrangement is. We expect to build a shop in the spring, and we would like to know what others have done toward making the paper stockroom what it should be. Can you tell us where to get the information? Or can you get it and publish it for the benefit of a lot of us?

We will want space for a couple of tons of news paper in sheets, a case or two of assorted bonds, envelopes, and the other stuff needed. And we want it arranged for efficiency, of course. Can you help us in this matter?

CHARLES LOWATER
Spring Valley Publishing Company

Heat and Humidity

NEW YORK CITY

To the Editor:

Many queries are propounded regarding the introduction of humidifying devices in the pressroom, and the master printers find it difficult to decide what is best for their plants. I note that few seem to understand the relation of heat to humidity, and will try to express it in non-technical language.

Heat dries out the air; the higher the heat the drier is the air. The average pressroom in winter is only half as moist as in summer because of the heat turned on. To correct it with humidifying or moisture apparatus is difficult in proportion as the printer insists on having high heat in his pressroom. To my notion most pressrooms are entirely too hot, and this makes for much higher cost of the humidification process.

For instance, a pressroom, about 70 by 100 feet in area, operated at, say, 75 degrees Fahrenheit heat, may require a humidifying equipment costing about

\$1,000; but that same pressroom if it is heated to an average of 85 degrees will probably involve \$2,000 equipment to get the same moisture or relative humidity, as it is technically called. And if the temperature of that pressroom were kept at 70 degrees, it would cost only about \$750 to equip it with sufficient moisture-spraying apparatus.

Unfortunately the custom has grown up of keeping pressrooms unnaturally hot, with the thought that the ink flows

New Home Erected by Canton *Daily Ledger*

THE Canton (Ill.) *Daily Ledger* recently has moved into the new building erected especially for its offices and shop. As abundant capital was available, no expense was spared in making the new home one of the finest newspaper structures to be found in any of the smaller cities of the Middle West.

The *Ledger* has had to solve some serious production problems. During the

machines have been located in the center of the room instead of near walls, as they require artificial lighting wherever placed, while daylight is ample for the floorwork most of the time. This plan also enables machine operators to avoid drafts and heat from windows, which are often unpleasant for a man sitting in one position all day. Floormen move about and are not affected so much by heat



This arrangement of the composing room of the Canton (Ill.) *Daily Ledger* is worth careful study

more easily. But in doing this the drying of the air seems to have been almost wholly overlooked. I believe that the ideal temperature of a pressroom is 70 degrees, not 80 degrees.

In color printing we all know how much time is lost mornings in getting a second- or third-color form to register just as it did at quitting time the night before. Probably an hour a day is very commonly wasted in most pressrooms from this one difficulty. This hour can be saved by having the moisture or humidity the same in the morning as it was at night and all night. This means not to let the heat go down at night, and to keep the humidifiers running all night. My experience points to 70 degrees heat and 50 per cent humidity as ideal.

I hope that the many experts who read THE INLAND PRINTER and who have views on this will be heard from, so that all may know more about it.

CHARLES H. COCHRANE

past year or two all mail service was discontinued on one of the railroads serving the territory in which it circulates, and an interurban line reaching many near-by small towns went out of business. This left only bus lines on which to deliver papers, and the buses leave Canton an hour earlier than the trains and electric cars previously did. These conditions made it necessary to speed up production to a point where the paper could go to press a full sixty minutes earlier than in the past.

In laying out its new plant the *Ledger* consulted many machinery houses as well as various members of its own force. Every piece of equipment was measured and bits of cardboard were cut to scale to represent each piece. These bits of cardboard were shifted about on a blueprint showing the floor plan of the building until the best possible location for each machine, stone, case, etc., was definitely determined. The typesetting

and drafts when working near windows. The composing room of the *Ledger* is entirely heated from overhead by fans driving the warm air given off by small aluminum radiators.

A maple floor over concrete provides a substantial support for machinery and at the same time protects it from grit, and gives workmen a flooring which is not uncomfortable to stand on. Heavy steel plate was used under all the typesetting machines and around the press.

All production moves in a straight line. Advertising and news copy is delivered at the front of the composing room. Machine operators pick it up at the point where they dump their type. The makeup stones are adjacent to the dump. Completed forms move toward the rear to the newspaper press. Papers from the press are delivered just in front of the mailing department and carriers' room. Carriers and mail sacks leave the building through a rear door.

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

"Alabamian"

The editor of Proofroom uses the word "Alabaman" instead of "Alabamian." He thinks euphony should prevail over custom. As a matter of fact, the word "Alabamian" is used by the writers and publications of Alabama. It conforms to "Georgian," "Floridian," "Carolinian," etc.—*Alabama*.

Well, how are you going to get past that? If the Alabamans call themselves "Alabamians," what's the use of arguing? Webster gives "Floridian," but gives no adjective from "Alabama." We say "Cubans," not "Cubians"; "Montanans," not "Montanians." There is rivalry between "Panamans" and "Panamanians." Would you speak of the people of Havana as "Havanans" or as "Havanians"? "Georgians" is simple because the "i" is already in "Georgia." (Compare with "Albany," "Albanians.") I am not arguing with the writer of the above-given interesting note—not at all, for State usage ought to be enough to decide the point; but it is interesting to play with different names of similar ending, and try to discover those principles of form, analogy (real or apparent), and accent on which the usage is based, whether by deliberate, reasoned choice or mere local happenso. Somebody in the Proofroom family please help on this matter.

French Words in English Text

It sometimes happens that our English writers, although writing for the English-speaking people, have the ambition to show off the few French words or names they have picked up somewhere, whereas the reader has possibly not been quite so fortunate as to have had that opportunity. The proofreader oftentimes is at sea as to the correctness of spelling, accenting, etc., and it is "sink or swim." Is there any work published for proofreaders along this line? We have some French textbooks, but they do not cover the situation.—*Georgia*.

When difficulties surpass the range of such lists of foreign phrases as are given in the dictionaries, it seems to me the printer is justified in throwing responsibility (and cost) back upon the author; that is to say, in following copy. This applies, of course, to the "average"

shop, not making a specialty of foreign-language work. The non-specialist is apt to fall into worse error if he tries to work out the problem of continuous foreign-language text from textbooks; he can't be sure of the declensions and conjugations. Don't accept a responsibility which is not fairly yours. Let the author accept the responsibility which justly belongs to him, and provide copy which you can feel safe in following.

When Rules Clash

A bouquet before the funeral is sometimes appreciated more than after you are dead. Your decisions seem to be based on good horse sense. The controversy over "du Pont" is the cause of this letter. Just how anyone could think that a sentence should start with a lower-case letter beats me. Just because it is written so in the middle of a sentence is no reason. There are thousands of words such as "to," "from," "at," which are lower-case normally, but when they are at the beginning of a sentence they are capitalized. Capitalizing a word when it starts a sentence has absolutely no bearing on the nature of the word. It simply signifies that a sentence is started. I hope you will continue to use good judgment in the conduct of your department instead of sticking to some absurd rule.—*Oregon*.

Well, I'm allatime trying to earn the bouquet. Sometimes it's flowers, and sometimes it's bricks. Funny thing about it is that just as sure as something you say moves someone to offer flowers it will move someone else to reach for a brick. Our friend from Oregon says it beats him how anyone can think—what he doesn't think. One man's rulebook is another man's "how-not-to-do-it." And the same sun shines on both! It seems as ridiculous to me as it can to anyone else to say that "du Pont" at the beginning of a sentence should retain its lower-case "d," but I don't find it difficult at all to be patient with him if he honestly thinks it and isn't merely trying to start something. Just by way of adding to the evidence, as to usage: A Philadelphia newspaper, printing "du Pont" in a story, has this headline, in upper and lower: "Du Pont Declares Condition of U. S. Industry Is Good."

"Top Sheet" or "Topsheet"?

We have been preparing some tympan paper ads in which occurs the word (or words) "top sheet." We are quite anxious to use the proper form. Should it be "top sheet," two words, or "topsheet," one word?—*New York*.

A query which brings up the whole question of style in compounding—and not answerable without knowledge of the system used in the shop from which comes the query. It is customary—increasingly nowadays—in good shops to compound two-word modifiers visibly. The sheet on top is a "top sheet." All which pertains to it is a top sheet matter, top-sheet matter, or topsheet matter. In the first form the union of the two words "top" and "sheet" into a single modifier is not indicated at all. In the other forms there is a choice between the hyphenated and the solid forms. Compare "back-yard garden," "backyard garden"; "top-side lettering," "topside lettering"; "the far-flung battle line," "the farflung battle line." Thus you will see that the answer to this query depends wholly upon the shop's systematic choice between the hyphenated and solid forms in the two-word modifiers. Such choices have to be made with consideration for many factors, as of syllabic construction (monosyllabic or polysyllabic words), accent, etc.

When Two Are One

I maintain that the word "has" in the sentence below is correct. Some contend "have" should be used. Your opinion would settle the matter nicely for us.—*Illinois*.

The questioned part of the sentence is this: "Their liberality and generosity has made it possible." If this is a true hendiadys, the singular verb is okay; if not, the plural verb is required. "Hendiadys" means "one (idea) through two (words)." The example I recall from schoolday Latin is "vi et armis," literally "by force and arms," but commonly translated "by force of arms." The parallel is not exact, but it is good working material for illustration of the point to be made. On face value, the sentence on

which our friend bases his query has two subjects for one verb. Thus we have in effect a plural subject, calling for a plural form of the verb: "Their liberality and generosity *have* made it possible." While I myself would certainly use the plural verb here, I find it easy to be very patient with those who argue that the subject is singular in the speaker's or writer's mind and thus use of the singular verb is justifiable. Understand, I do not hold with this contention at all, in this example; I merely say I would not bitterly condemn anyone who chose thus to argue and decide. My ruling for the plural verb is the correct grammatical one. The effective criticism of the sentence would be that the use of the two nouns constitutes a redundancy. Either "liberality" or "generosity" alone would have been very much better.

Viewing the Remains

This expression is often used in our paper in funeral cards: "Friends who wish to pay their respects to _____, deceased, may call at the _____ Funeral Parlors from 11 to 12." This is in response to your suggestion that printers might welcome a more natural formula than the one presented in *THE INLAND PRINTER* for January, in which an objection was expressed against the words "remains" and "viewed." I very much enjoy your department and greatly appreciate your fairness in admitting the pro and con of the debatable questions offered.—*Indiana*.

The formula given by our Indiana friend is a great improvement over the old one. Probably some of our readers can quote other variations. If so, a real service will have been rendered.

"Worth While" and "Worthwhile"

On page 70, November, you use the word "worthwhile." What is your authority? According to both Webster and Standard it should be "worth (the) while." See Webster, *sub "worth,"* 4; Standard, *sub "worth,"* 2.—*Illinois*.

Mt. Morris seems to thirst for my blood. I am in wrong here, and will attempt no alibi. The sentence was "Is it worthwhile," etc. I consider this simply w-r-o-n-g, wrong. My rule is to write "worth while" *except* where I join the two words to make a single attributive. I write "Is it worth while," etc., but "Is it a worthwhile undertaking," etc. The quoted sentence was in error; whether the fault was mine or *THE INLAND PRINTER*'s is indeterminable now—and, as a matter of fact, immaterial.

And How!

I have at hand a copy of a pamphlet entitled "How and What to Write as News." A professor of journalism says the title is all right; I claim it is grammatically wrong. Here is my suggestion: "What to Write as News—and How!"—*Pennsylvania*.

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Whether the writer's suggestion is intentionally facetious or not, I do not know; but it is so in effect, because of the slang expression "and how." There is certainly nothing wrong, grammatically, in "How and What to Write," though fussy folks might call it inelegant. It is a proper enough squeeze-up of "How to Write" and "What to Write." But the added "as News" fits awkwardly with the "How." If not limited by space, as in headlines, a very good form would be "What to Write as News, and How to Write It."

Capital Initials for Official Titles

As editor of an educational journal I am interested in having your opinion relative to the preferred manner of writing the words included in the following paragraphs:

1. J. G. Blank, Director, Division of Teacher Training; or J. G. Blank, director, division of teacher training.

2. He is a member of the State Department of Education; or, He is a member of the State department of education; or, He is a member of the state department of education.

3. X. Y. Dash, State Superintendent of Education; or, X. Y. Dash, state superintendent of education.

4. He is a member of the high-school faculty (commonly accepted as correct); but shall I write "He is a member of the secondary-school faculty"?—*Alabama*.

First, my own preference is decidedly for the style which uses capitals for official titles like these. It is odd that so many newspapers choose to follow the

example of the pedantic professors and learned specialists in beating down the capitals and running along on the dead level of lower-case. The logical conclusion is use of lower-case "i" for the first-personal pronoun; lower-case initials for first words in sentences and in lines of verse; and, finally, lower-case initials for proper nouns: in a word, complete elimination of the capital initial. To my way of thinking, sensible use of capital initials for specific titles adds a grace to writing and print much to be preferred to the dead-level style in which mechanical uniformity crowds out all personality and character.

In the first example we have a very definite, individual title, practically as much a proper noun as the man's name. In the second example weight must be given to the fact that the words might be used either specifically or in a generic sense, applying to *any* department of education in a State. A further factor to be considered is that it makes a difference whether the adopted style keeps "State" up (as I do) or not.

"High-school faculty" and "secondary-school faculty" are analogous. Both should be written the same way, either with or without the hyphen. Decision can be given only with knowledge of the general style of compounding employed by this particular office, and that I do not have.

Newspaper, Job, or Book Proofreading?

By EDWARD N. TEALL

SEVERAL times in the nearly seven years that I have been trying to conduct this department so that it will please myself as well as getting by with the editor and the host of readers I have had letters from young workers in the proofroom asking whether they would do better to seek work in newspaper offices, jobshops, or book-publishing concerns. My replies would have been more satisfactory to myself as a helper of the puzzled, and probably more useful to the questioners, if I had then had at hand Lesson 3 of Proofreading Unit XIII, written by W. N. P. Reed and published by the International Typographical Union. For this is a notably clear and informative presentation of the facts on which proofreaders may safely base a decision with regard to their own proper placement in the world of print. Also, it should be found invaluable as a guide to proofroom executives who confront personnel problems.

In fairness both to Mr. Reed and to those who "follow" the Proofroom, let me repeat that in giving his work these "write-ups" I am being most careful not to invade his territory; not to give too much of his informing and inspiring text, either in direct quotation or in paraphrase, and not to close the questions but to open the way to further study by our own Proofroom family. Those of Mr. Reed's conclusions which may be cited here are necessarily presented without his own prefatory reasoning, and are therefore incomplete; they are suggestive rather than conclusive, as in his admirable text.

It is difficult to make a categorical reply to a request for guidance in selecting one or another branch of proofreading, because the personal element, which is almost decisive, is unknown to the query answerer. You can state the differences between newspaper, job, and book proofreading as to requirement of

mentality, discriminating judgment, acquaintance with printshop operations; but unless you know the querist's personality it is impossible to advise with any confidence of helpfulness.

Mr. Reed says, "All the experienced printinghouse executives know that a successful newspaper proofreader often fails to give satisfaction in the proofroom handling book and magazine work, and even more so in the strictly commercial and job proofroom; and it is true, likewise, that a good jobman or commercial, book, or magazine reader may fail lamentably in newspaper work." This of course does not mean that one kind of proofreading is superior to another; has some inherent merit or desirability that others lack, or is more of an honor to those engaged in it than other kinds of reading are to their practitioners. The differences are purely objective; differences in kind, not in degree of worthiness. The job seeker's question is: Am I a round or square peg, and is the job a round or square hole? The task is to find the job to fit the worker's mind.

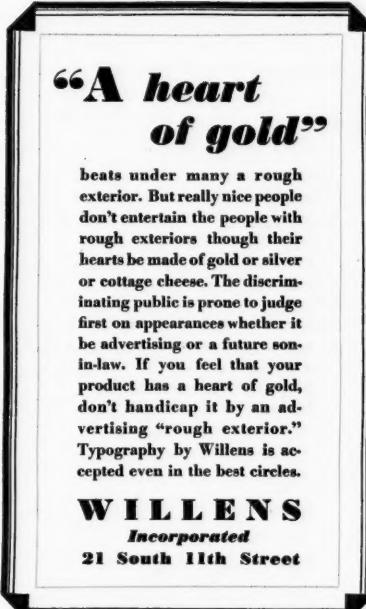
To quote again: "A middle-aged man or woman of collegiate training and of literary bent and experience in handling proofs and copy might conceivably be developed into a capable proofreader on technical textbooks. . . . Conversely, a young man just out of his apprenticeship who had shown that he possessed ability to criticize printed matter from a technical point of view and with intelligent understanding of the underlying principles of typography . . . may with confidence be entrusted with the proofreading of small jobs in a commercial plant." For newspaper proofreading, I would say alertness would be the initial requirement. The newspaper proofreader does not need so much knowledge of printshop methods as does the job reader, nor so much first-hand knowledge of learned subjects as the proofreader who works on books, especially dictionaries and cyclopedias. But he needs to be specially good on the combination of speed with accuracy and general intelligence to qualify.

These considerations are helpful to the applicant for a job, but they are more than that to the executive, the man who hires 'em and fires 'em. He cannot afford to take anybody that comes along and introduces himself as Perfection. The applicant who professes to be able to swing any old kind of a job, book, newspaper, or commercial, should be suspect from the start; he is either a great treasure or—a great faker. His past record must be investigated; has

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he had actual experience in all three kinds of work, and made good, or is he a drifter, taking a little o' this and a little o' that—venturing in all branches and mastering none?

Master printers could do much for themselves and for proofreading if they would guard the gates more carefully. Difficult entrance would inflict momentary hardship upon the unqualified, but it would safeguard the well and properly qualified against all unfair competition. From the boss's point of view it would raise the quality of proofroom work. It would make it easier to standardize conditions of work and rates of pay. Stern measures to weed out the unfit might even help the unfit (in the proofroom) by compelling them to go into other fields, where they might find themselves possessed of fine and special fitness.



Display panel from specimen book of Philadelphia advertising typographer

So long as the drifters are taken in, either because they fool the boss or because they work at a cheap rate, they lower the level of work-quality and they keep down the pay. There is no social justice in employing inferior workers and reducing the number of jobs available to the better-qualified candidates for employment. And there is no economy for the boss in paying anything at all for work that must unavoidably hurt the reputation of his shop. If he hires a good job reader to work on textbooks or a dictionary, or a college-educated man to handle jobs though he knows next to nothing about makeup and presswork,

why, he is simply defaulting in his duty as an executive and exhibiting lack of discriminatory judgment.

One paragraph stands out in the text:

There is within the printing industry a place for every competent person seeking a livelihood in the proofroom. The task of management and executive authority is to fit the right man or woman to the job. Not enough study has been given to this important subject, and all executives will be able to do a better service to the industry and for themselves if more attention be given to the placing of their subordinates in positions where they are contented because able to do satisfactorily the work to which they may be assigned. An understanding of the worth of and the place for the intelligent, able, and willing non-printer proofreader is highly desirable for the head reader or foreman of the book or magazine proofroom handling technical and scientific matter, and all such are urged to give thought to the possibilities mentioned.

The principal possibility mentioned is that of using the non-printer proofreader on work preceding the final okay. While I cannot share Mr. Reed's unqualified rejection of the non-printer proofreader for newspaper work and jobwork, especially the former, I imagine our divergence is due rather to a difference in definition than to any fundamental disagreement. I believe a person who has not gone through the shop step by step may still have acquired sufficient familiarity (in exceptional cases) with printshop methods and procedure to mark proofs in a way that will give the man in the shop all the guidance he needs in making corrections. It is horrible to see proof read by someone who can catch the misprints but has no eye for type, no knowledge of the way it is handled, no technical printing knowledge. But it is also sad to contemplate the possibility of one who might pick up that fundamental knowledge in a usable way shut out from real proofreading because he did not turn to it until too late to spend time as an apprentice in the shop.

Thus Mr. Reed's sentence, "There is a place for every competent person seeking a livelihood in the proofroom" means more to me than to its author (if I "get" him right). It is wonderful to find proofroom management being made a subject of scientific inquiry and of determined industrial development. It is splendid to find these counsels of higher standards. But the proofroom should never be permitted to become sewed up in strictly technical red tape. It should be a *free* department—farsighted in management and personnel.

Proofreaders of today must be at special pains to resist the temptation to *sag*. They must not let routine conquer them. They must keep alert.

Profit by Reading This Literature

Inks, Driers, and Pastes

98 M. Folder, "Modernizing the Offset Industry," by the American Printing Ink Company. Demonstrates the firm's Standard 8 line of offset inks.

99 M. Booklet, "Pressroom Grieves and How to Get Away From Them," by Indiana Chemical and Manufacturing Company. Interesting facts about Reducol and other ink specialties.

Mechanical Equipment

100 M. Circular, "Poggel Two-in-One Machines," by the Advance Manufacturing Company. Pictures and describes the Poggel paper conditioner.

101 M. Broadside, "C. & G. Router, Jig-Saw, and Type-High Machine," by the Cheshire & Greenfield Manufacturing Company. Specifications of C. & G. router.

102 M. Folder, "A.-C. Printing-Press Controllers," by the General Electric Company. Details of press controllers.

103 M. Folder, "Better Printing; More Production; Less Spoilage," by International Press Cleaner and Manufacturing Company. Information on the International dampening device for controlling supply of moisture on lithographic presses without constant attention.

104 M. Broadside, "Wide Auxiliaries," by the Mergenthaler Linotype Company. Facts about the firm's auxiliary magazine for large display faces.

105 M. Broadside, "The Miller Saw," by Miller Printing Machinery Company. Information on Miller saw-trimmers.

106 M. Broadside, "Have Your Operators Ever Turned Out Slugs That Printed Like This?" by Monomelt Company. Emphasizes the advantages of the Monomelt metal-melting system from the point of view of economy and letter production.

107 M. Circular, "Rogers Automatic Saw Sharpener," by Samuel C. Rogers & Company. Gives details regarding the Rogers automatic sharpener.

108 M. Booklet, "Selection and Care of Paper Knives," by Simonds Worden White Company. Helpful information on an important subject.

109 M. Catalog, "Blue Book," by Samuel Stephens and Wickersham Quoin Company. A complete catalog of the printing machinery, furniture, tools, and material available through this company.

Paper and Cover Materials

110 M. Folder, "Sport Togs for Winter," by Advertisers Paper Mills. Demonstrates the appropriateness of Advertisers Laid Leaves as a stock for water-color jobs, and shows range of colors.

111 M. Broadside, "Velour, a New Value in Folding Coated Paper," by Allied Paper Mills. Shows strength and printing and folding qualities of this stock.

112 M. Broadside, "Butler's Ambassador Enamel for Color," by J. W. Butler Paper Company. Displays the use of color.

Glance through the titles of current printed matter given below. These writings have been prepared for your assistance. They will cost you but five minutes of time and the stamp you use. Fill out the coupon, mail it to "The Inland Printer," and the postman will bring you the printed specimens which you have requested

113 M. Broadsheet, "A Beautiful Sheet," by Crocker-McElwain Company. Specimen of Certificate bond printed in water colors to display its special qualities.

114 M. Booklet, "The Printer's Service Book of Gummed Labels," by Dennison Manufacturing Company. A valuable book of useful information and designs for printing with gummed papers.

115 M. Booklet, "Potomac Cover," by District of Columbia Paper Manufacturing Company. The range of colors in Potomac cover in antique and ripple finish.

116 M. Booklet, "Management Bond," by the Hammermill Paper Company. The range of colors in this stock.

117 M. Booklet, "Yukon Gold Cover," by the Hampden Glazed Paper and Card Company. Light and medium weights of gold cover paper.

118 M. Specimen book, "The Holliston Dreadnaught Cloth," by Holliston Mills. Shows range of materials, colors, and patterns in this cloth.

119 M. Booklet, "Halmstad, a Hand-made Paper From Sweden," by the Japan Paper Company. Printed specimens of four colors of this attractive stock.

120 M. Folder, "Onyx Covers," by Keith Paper Company. Printed specimen of this attractive cover stock.

121 M. Sample sheets, "Fan Design," by the Mathias & Freeman Paper Company. Fancy papers for envelope linings, etc.

122 M. Folder, "Staging the Printed Message," by McLaurin-Jones Company. A stunning example of the effective use of Waregold paper.

123 M. Broadside, "The Plumage of the Jungle," by Munising Paper Company. Specimen of Caslon bond printed in pleasing shades of water color inks.

124 M. Broadside, "Laurentian," by the Reading Paper Mills. Printed sample of Laurentian deckle-edge stock.

125 M. Broadside, "Louvain," by Reading Paper Mills. Printed specimen of Louvain book stock.

126 M. Folder, "Both Were Pretty Girls, But One Wore Cotton Stockings," by the Standard Envelope Manufacturing Company. Lists the many types of envelopes produced for its customers, and tells of the Standard envelope-analysis chart.

127 M. Portfolio, "How to Use Strathmore Town Direct-Mail Suggestions," by

Strathmore Paper Company. Ideas which the printer can use to real advantage.

128 M. Chart, "A Guide to the Selection of Warren's Standard Printing Papers," by S. D. Warren Company. A valuable chart for the printer's assistance.

129 M. Booklet, "Are They Going to Say 'Yes' or 'No' to Your Proposals?" by S. D. Warren Company. Stresses the value of Warren's national advertising.

130 M. Portfolio, "How to Plan Printed Pieces to Save Time and Money," by S. D. Warren Company. A voluminous collection of the very things a printer needs when he is planning dummies or the actual jobs. Contains, among other practical helps, a great number of good layouts for different kinds and sizes of orders. Alert printers will not pass up the opportunity to get this valuable material without cost.

131 M. Folder, "Twentieth Century, the Ideal Bristol," by Warren Manufacturing Company. Shows various uses of this stock.

132 M. Broadside, "A Character Beyond Reproach," by the Waterfalls Paper Mills. Printed specimen of Waterfalls bond.

133 M. Sample sheets, "New Usemore Bond," by Western States Envelope Company. Colors and weights in Usemore bond.

134 M. Booklet, "What's Newest in Packaging and Printing With Glassine Papers?" by Westfield River Paper Company. Includes several articles by well-known authorities on glassine papers, and is of value to every printer using such material.

135 M. Portfolio, "Wrenn's Pocket Demonstrator of Direct Advertising With Retention Value," by Wrenn Paper Company. Contains good points on the use of blotters, and some interesting examples of effective die-cut blotters.

Type and Typography

136 M. Portfolio, "A Portfolio of Business Stationery," by American Type Founders Company. A collection of effective letterheads produced with the aid of the A. T. F. type faces and material.

137 M. Type-specimen book, "New England Types," by the Continental Typefounders Association. Includes many of the type faces created by Goudy.

Miscellaneous

138 M. Folder, "New Plates for U. S. Mail," by Indiana Printers Supply Company. Shows mailing cuts, automobile trade-marks, and other stock engravings often needed by the printer.

139 M. Booklet, "Sharing Profits With Employees," by Metropolitan Life Insurance Company. Reviews four of the profit-sharing plans in use by American concerns. For plant executives only.

140 M. Booklet, "Reports for Executive Control," by Metropolitan Life Insurance Company. Shows how progressive companies meet the problem of supplying essential information for executive control. For plant executives only.

How the Pressman Should Regulate Pressure on the Offset Press for Best Results

By JOHN STARK

WHILE all adjustments and operations upon the offset press require the greatest care, skill, and accuracy to insure eventual successful operation, none are of more importance than the setting and adjusting of the pressure between the cylinders. In fact, unless this is accomplished accurately and scientifically one cannot maintain continuity of operation and quality of production that are so necessary to place and keep the offset press in the lead as a means of producing high-class printing.

Notwithstanding the significance of this feature of offset lithography, it has been my experience that comparatively few pressmen in this and other countries appreciate its importance. In fact, many offset pressmen in this country are trying to run offset presses without the use of a micrometer gage, and consequently are just about as helpless as a ship without a compass. I hope that this article will be of some value to offset lithographers in general, as I will try to give an accurate scientific description of methods for setting pressure on offset presses.

The general principles which I shall describe and lay down in this article will apply to all offset presses regardless of type. It is a generally accepted principle among the offset lithographers that the minimum of pressure is at all times most desirable on the offset press. I will describe here this minimum of pressure and the methods adopted to ensure it.

In almost every instance we find that the plate cylinder is a fixture requiring no setting or adjusting by the pressman, and it is usually found that the thickness of the plate to be used on the press is marked on the press cylinder. In the case of presses which have cylinders with bearers, the plate should be built up .001 inch higher than the bearers. If the cut-out on the plate cylinder is .018 inch in depth the plate should be built up .019 inch in thickness, thus giving us .001 inch overpressure on the cylinder.

The next procedure is to ascertain the depth of the cut-out on the blanket cylinder, which for the purpose of demonstration we will assume is .080 inch. It will now be necessary for us to build up our rubber blanket to a thickness of .083

inch, thus giving us .003 inch overpressure on the blanket cylinder; therefore we now have an overpressure of .004 inch between the plate and the rubber-blanket cylinders when printing.

There is undoubtedly a difference of opinion among experts in regard to the distribution of the overpressure between these two cylinders. In explanation of the method described above of distributing the overpressure unevenly, I would say that practical experience has taught me that, owing to the fact that the rubber blanket is of a pliable nature—thus having a certain amount of "give" under pressure—this method gives us an absolute minimum of friction between the printing plate and the rubber blanket, thereby insuring practically unlimited runs on the offset press, provided that other printing conditions are right.

Regarding the method of prevention of overpressure between the plate and the rubber-blanket cylinders: It is first necessary for us to throw the cylinders into pressure contact as when printing. This must be done without placing the plate on the cylinder, but with the blanket still on the blanket cylinder, and the required thickness is built up as is de-

scribed above. Assuming that we are using the same figures as heretofore, we now take our feelers, or thickness gage, and feel between the rubber blanket and the cut-out on the plate cylinder. This space should be .015 inch, thus giving us .004 inch overpressure when we place our plate, .019 inch in thickness, on the plate cylinder. These figures are given for demonstration purposes only, but the principle applies to all offset presses.

We now come to the setting of the pressure between the impression cylinder and rubber-blanket cylinder. Here again the principle of the minimum of pressure applies, but the particular kind of cardboard or paper to be printed will be a factor in determining the amount of overpressure to use in order to give a clean, firm impression from the rubber to paper. Generally speaking, I would say that in the case of a smooth-finish paper .004 inch would be required to give the desired results, while in the case of a paper with a hard, rough, or mat surface an overpressure of possibly .007 inch would be necessary for a good job.

To set the pressure between the impression cylinder and the blanket cylinder it is necessary first to throw on the pressure between these cylinders, then take two long strips of paper 4 inches wide and .002 inch in thickness and place them between the cylinders, one at either end. Now adjust the impression cylinder until each of the two strips is holding tightly. We will assume that the paper we are to print from is .004 inch in thickness and has a nice smooth surface. Therefore all we need do is to put .002 inch more pressure on the impression cylinder—to allow for the strips of paper between the cylinders—and we have the impression cylinder in contact with the rubber blanket, and our sheet of .004 inch thickness from which we are to print the job will supply the necessary overpressure.

It will now be seen that the setting or adjusting of the pressure on the impression cylinder is merely a mathematical problem, depending on the thickness of paper or cardboard that is to be printed upon, and on the amount of overpressure required to give us a nice impression from the rubber to the stock.

Friendship...

Willens
TYPOGRAPHERS
21 South Eleventh Street, Philadelphia

An interesting copy idea

In case of setting the pressure for thick paper or cardboard it is a good plan to place strips of paper between the rubber and the impression cylinder in the manner already described by me, taking care, however, to have them the same thickness as the cardboard or paper you are going to print, less amount of overpressure you think is necessary to give you the best results. For example, if you are going to print a sheet of cardboard which is .020 inch in thickness, and the character of the surface requires .007 inch overpressure to give you a nice impression, you should use strips of paper or cardboard .013 inch in thickness. Adjust the impression cylinder until these strips are holding tightly and evenly at each end of the cylinder, with the pressure on as previously explained, and it will be found that the cardboard will supply the correct overpressure, since it is .007 inch thicker than the strips that are used in adjusting the impression cylinder.

If these methods and principles are carried out in adjusting the pressures on the offset press, rigidly adhering to the minimum amount required at all times, it will be found that many difficulties which are encountered daily with incorrect pressures will be entirely eliminated. Furthermore, the pressman will know exactly the amount of pressure that he is working with between the plate and the rubber, and also between the rubber and the paper.

It will be seen in the case of offset presses, where the cylinders ride on the bearers when in contact, that when printing on heavy paper or cardboard the bearers on the impression cylinder do not come in contact with the bearers on the blanket cylinder; therefore there is usually a second or auxiliary gear adjusted to take care of any backlash that might obtain as a result of this cylinder riding free. In some cases this auxiliary gear has to be readjusted when the position of impression cylinder is changed, as in the case of changing from thin paper to the thick cardboard. If the offset pressman is not accustomed to making these changes it is essential that he obtain expert instruction on this point.

One of the chief reasons for the offset pressman to be thoroughly acquainted with methods of adjusting pressures lies in the fact that he is called upon, in many cases, to operate an offset press which has been in charge of other pressmen. Unless he is thoroughly capable of checking up on the setting of the pressures he is not fair to himself, his employer, or the manufacturer of the press.

Printer Who Solved Type Problem Shares Credit With *The Inland Printer*

By O. H. FREWIN

You may recollect that the Mergenthaler Linotype Company in the August number of this magazine issued a challenge to the printers throughout the world. Having achieved a set of matrices to produce eighteen-point Linotype Caslon in every way resembling the hand-set type faces of the eighteen-point Caslon Old Face, the company believed that it was impossible to distinguish between lines of print impressed by the linotype slugs and lines printed by the hand-set type.

In the advertising pages of THE INLAND PRINTER the Mergenthaler company exhibited a specimen passage that contained a mixture of lines of Caslon eighteen-point, some linotype and some

history, to study typographical art, to accumulate an intensely interesting library of books typographical, and, in fine, to make my business my hobby.

Caslon especially has always had a peculiar fascination for me; to follow its history is to trace a romance of craftsmanship. The Declaration of Independence was first printed in Caslon type. The psychological intuition of William Caslon, shown in his selection of shapes and sizes of letters, deserves the title of genius quite as much as the word-choice of poets which gives us the color and music and emotional thrill of poetry.

No longer do I look upon type faces merely as the tools of trade. They are more; they, and especially the Caslon

Can you tell which is which? Can you distinguish the Linotyped lines from the hand type which D. B. Updike in his "Printing Types, Their History, Forms and Use" calls ". . . so beautiful in mass, and above all so legible and 'commonsense,' that they can never be disregarded, and I doubt if they will ever be displaced . . . "?

Two of the six lines in this paragraph from the Mergenthaler Linotype Company's advertisement in *The Inland Printer* for August, 1929, are set in original Caslon and the others in Linotype Caslon Old Face. While many prominent American experts were unable to determine which lines were set by hand, the writer of this item, who is a printer located in South Africa, sent in the correct solution—and he sent it to *The Inland Printer*

hand-set, and readers were challenged to declare which were hand-set lines and which were set on the linotype.

From the immensely wide distribution of THE INLAND PRINTER it may be taken that the leading printers of America, Great Britain, and the British Dominions were cognizant of the challenge. Yet so masterly was the imitation of the hand-set type faces that apparently only the present writer managed to discriminate correctly between the hand-set and the linotype portions.

Thinking that a result so extraordinary must have something of interest behind it, THE INLAND PRINTER has suggested a short article on the method used. I am particularly pleased to supply this, and for a very good reason:

THE INLAND PRINTER itself forms the real, if indirect, cause of my success in relegating the lines to their proper categories. From the pages of THE INLAND PRINTER has been drawn the inspiration that led me to delve into typographical

type faces, are the crystallization of the experience of typographical genius and of unerring artistry.

Familiar therefore, in a very special sense, with every curve of every letter, a Caslon enthusiast must certainly be better able than others to detect the most minute variations from the norm—variations quite hidden from those that are not so interested in typography as an exact science and a delightful art.

A single linotype letter—the character "s"—revealed to my eye the slightest of variations. The linotype lines could thus be distinguished from the hand-set lines. Details of a purely technical manufacturing kind are being sent the Mergenthaler Linotype Company, which may easily make the required emendation in the matrices and so turn out flawless replicas of Caslon.

I would like to thank THE INLAND PRINTER for the influence it has had upon my outlook and work, my ideals and realization of status.

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

THE CLEVELAND GRAPHIC ARTS CLUB, Cleveland.—Your menu for the Benjamin Franklin banquet is excellent in all respects. Layout and typography are unusual and unusually good, and the fine paper used makes the item a real souvenir which we are sure will be treasured.

JOHN McCORMICK, New York City.—"In the Days of Our Youth," the program for the Old Timers' Night of the Printing Estimators Club, is commendably original, also interesting and attractive. The text of the inside spread appears to be crowded, as do the lines on the accompanying reply card.

A. N. WILLOUGHBY, St. Louis.—If you had decided to use only the outer Christmas border and to give more of the inside space to the type and calendar, eliminating the border units forming the tint background for the five panels, the result would have been far better, regardless almost of the way the type might be set. The item is so manifestly overdone as to look cheap. Furthermore, the job represents a very serious waste of time, and to bad effect.

CHARLES J. FELTON, New York City.—Bad spacing is the most serious fault to be found with the invitation to the Craftsmen's dinner-dance. The type is characterful and the paper stock is excellent, but the form is anemic as a result of wide spacing between words, due to the squaring-up of matter set wholly in caps in a measure permitting only three or four words to a line. In view of the wide space between the words a little more between the lines would have helped this situation somewhat. There is noticeably too little between lines of the signature.

C. W. HILL PRINTING COMPANY, Spokane, Washington.—The front of your "Speed" folder and all the inside pages except the one with small type are excellent, in fact, striking. The page mentioned second would be improved if the display lines were spaced farther apart. An interesting feature is that on each of the first five pages of the center spread one letter of the word "Speed" appears in yellow and it is almost as large as the page. This word in italic caps acts as a vision arrow, so to speak, and leads the eye over to the message which is on the sixth page. It is an effective idea which others might use to advantage.

MARION E. McGREW, of Crafton, Pennsylvania.—Your circular advertising Caslon type is interesting but the display is weak and as a rule there is entirely too much space between words. Close word-spacing



This business card by a Chicago artist, the original of which is in deep red-brown and black, represents an effective use of one of the stylish new sans-serif faces

not only makes a mass of type look better but makes smoother and easier reading. Considering the limitations of the small page size, even in relation to the small size of type, you did well on *The Phy-Chy Retort*, but narrow measures in the top corners of the inside pages make a rather unsightly appearance, due to bad spacing. We do not, furthermore, consider the heads as prominent as they should be to create the best appearance.

CAXTON TYPOGRAPHERS, New York City.—While in general your letterhead is unusual, impressive, and attractive, one or two changes would improve it. We would rather see the second line shorter than so widely letter-spaced. The contrast of the two lines, one of which is not letter-spaced at all, is unpleasing. While the handling of the initial is not objectionable, we believe the effect would be better if it were dropped and joined up with the second horizontal rule. In that event there would be a second advantage in the fact that the letter itself would align with the type extending out from it in both directions.

AMERICAN BOOK BINDERY, New York City.—We appreciate the copy of the book, "The Twisted Tree," your Christmas keepsake, which is handsomely bound. It is, however, particularly distinguished by the fact that the text pages are printed on a paper imitating veneer having an attractive grain and a brown tone which, with printing in brown, creates a delightful effect. Due to the transparency and one-sidedness of the paper you acted wisely in printing on one side only and using the French fold. The Stratford Press certainly deserves

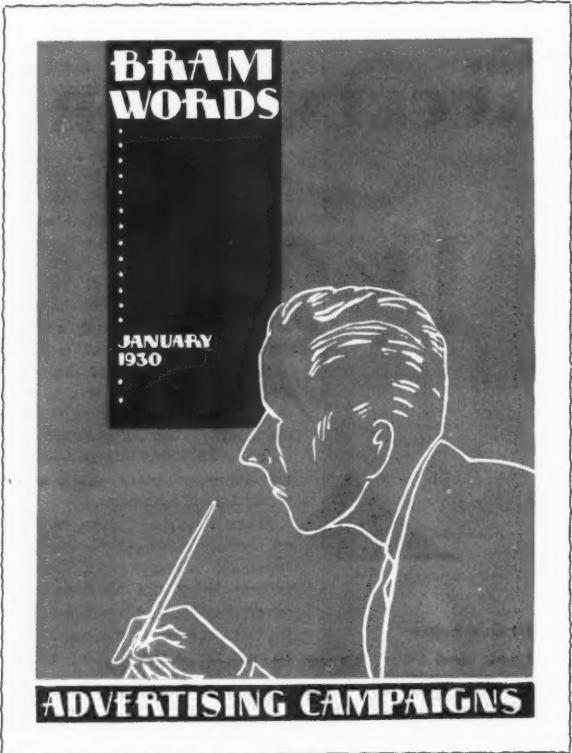
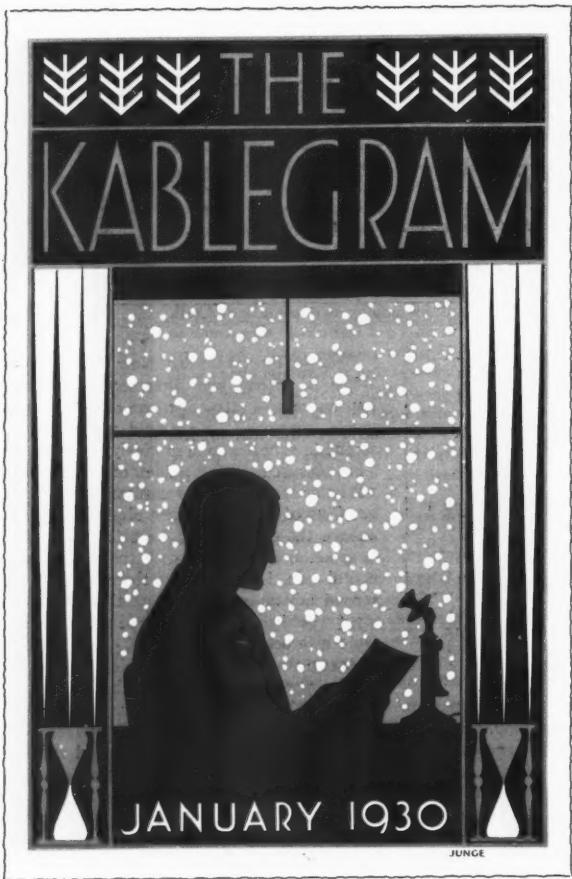
a great deal of praise for the fine presswork and attractive typography, although we feel the brown ink should have been deeper.

MODERN PRINTING COMPANY, of Montreal, Canada.—Your large calendar is striking and the exceptionally large figures will be welcome to those who are to receive it. That other readers may get an idea as to the size of the figures, the leaves are approximately 8 by 9 inches and there is one for each day. The name of the day appears in inch-high letters at the top, then the date in figures 4½ inches high, while at the bottom the calendar for the whole month, printed from a reverse etching, is flanked by a smaller block of the months preceding and following. It is a mighty fine calendar—different, too—and every detail of its production is high class.

MACK PRINTING COMPANY, Easton, Pennsylvania.—Your loose-leaf typebook is very good, the best feature being the blind-embossed cover, the design on which, however, is placed somewhat too high. While no fault can be found with the showing of specimen lines of type those of the "Preface" page are crowded and the addition of one-point leads would help. The solidity and flat effect of the page would be minimized if there were an initial; we are



The business card at the top suggests anything but the kind of a place visited by after-theater parties. Having real class, the result of good typography and layout, the resetting by Frank M. Kofron, of Brown-Blodgett Company, St. Paul, will appeal to folks of discriminating taste



Effective house-organ covers by the Kable Brothers Company, Mount Morris, Illinois, and the Bramwood Press, Indianapolis

surprised, in fact, that the advantages of one did not occur to you. Presswork is excellent; halftones show to finest advantage on the dull-coated stock, and the green-toned black ink contributes materially to the good results.

THE CASLON PRESS, Pittsburgh.—Vol. 1, No. 1, of your new house-organ, *The Caslon Point*, is very striking and unusual. While we consider the cover is needlessly confusing, even to be modernistic, there's a lot of character in the handling of the text pages where a band of green with well placed small illustrations in reverse appears at the binding edge of each page, as illustrated by the spread herewith reproduced. Wide spacing of lines and narrow margins, together with the type used, create a modern effect without being seriously objectionable. The modern ideas of layout in effect would be no less pronounced or effective if a more readable type were used.

SCHMIDT LITHOGRAPH COMPANY, San Francisco.—In every respect "Lithography Makes Color Paramount to Selling" is an unusually impressive broadside. The finest feature in our opinion is the half spread "We Announce to the Industrial World a New Consolidation," the layout of which is distinctive and full of character. The illustration is particularly impressive and well drawn; the colors have a degree of brilliance and density that constitutes a striking contradiction of the statement sometimes heard that offset work and lithography must perform seem "washed out." If this folder doesn't develop a lot of business for you it is not to be had, or else the buyers in your territory are not at all quality-conscious.

G. GORDON GRANBERG, of Portsmouth, Ohio.—In the main your letterhead and envelope are excellent and have character. We feel that the second line in both arrangements of the former is excessively letter-spaced, and while it is definitely weakened thereby the fault is not a vital one. The black and red printing appeals more than the orange and light blue, particularly since the blue is so pale. If it were somewhat darker or stronger we would prefer the second combination to the first, as the bold Neuland needs a little toning-down when used for the letterhead of an individual, at least when as large as you have it here. One lead more between the rule and type at both top and bottom would help, yet would not disturb the closely knit effect apparently desired on this order.

THE MAX SCHWARTZ COMPANY, of South Fallsburg, New York.—While we consider the square ornaments in the corners of halftones detract from instead of adding to the appearance of the inside

spread of the letter folder, it is quite striking and fairly attractive, too. Colors are good. The front page is somewhat overdone, while the letter itself, printed from typewriter type, appears rather insignificant in relation to the display items. Less eccentric type for the lines "Monarch of the Catskills" and somewhat smaller lettering for "Ol' Man Winter Is Now At" would go a long way toward overcoming the objectionable features. While the lettering of the major display is characterful and impressive it is not attractive; we feel the idea should have been expressed in some less complex way.

UNIVERSITY OF CHICAGO PRESS, Chicago.—Your book, "The New Past," is most interesting and attractive of the specimens recently submitted. The cover is especially fine, being featured by a characterful and pleasing Egyptian 1½-inch border printed in soft and beautiful colors along the left-hand edge of the page. While the conventional handling of the three words of the title would be to place them about as near the top as they are now located in relation to the bottom, the position adds distinction and character. Text composition in Garamont is very beautiful and we believe the most possible was made of the halftones on the dull-coated paper. Although less distinguished, the smaller specimens are of like quality—that is, first-class in all respects.

SYDNEY TECHNICAL COLLEGE, of Sydney, Australia.—Your annual specimen book, "Art and Printing," is a wonderfully fine piece of work. The illustrations are excellent and have been well printed in exceptionally good colors, some of the combinations being delightful.

The typographical pages are likewise high grade, although one face, Parsons, is sometimes used where unsatisfactory, as for example the two columns of text in the page "Course of Instruction for Compositors." It is particularly good, however, for an item like "Artistic Illumination," although even here its weakness as a type for running matter is evident. The main point is that the compositors do not space lines out as they should; there are few faces that can acceptably be set solid especially in display work, on which, as a rule, more space is required between the lines than in the text.

THE NORTH STATE PUBLISHING COMPANY, Hammond, Indiana.—The inside spread of your "Contact" folder is most impressive, especially as a result of binding the small booklet at the top of the center spread. The folder—about double the size of the booklet, by the way—serves as its cover. The groups of specimens of your work, which look good, around the outside and bottom margins of the

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folder (reaching almost in to the edges of the booklet pages) are impressive. An interesting feature is the wide border in orange on the folder which suggests that the booklet has an orange cover, as it extends about a pica beyond the limits of the booklet, in fact, up to the halftones of specimens referred to just above. Both the front and the back of the folder itself are effectively laid out; in short, the item is interesting, effective, and well done in all respects.

THE FREMONT PRESS, of Seattle, Washington.—The name of your city does not appear on any of the stationery items submitted, the package label, or the folder "Your Good Will." We obtained it from the mark of the stamp-canceling machine. Your invoice would be nice if the name line were evenly curved and the sharp angles eliminated, if the address line did not crowd the name so closely, and if there were more space above the flourishes which finish the group. You have printed the design noticeably to the right of center. On the announcement the rulework so overpowers the type as to be seriously objectionable. When fine paper is used one should allow it to function, saving ornamental treatments for work on paper which doesn't have character and may advantageously be covered. By eliminating the rules in gold which appear between all lines and using only the two border panels you would have produced a much better piece of work. The type matter, of course, would have to be respaced for proper effect.

CENTRAL TECHNICAL COLLEGE, of Brisbane, Australia.—"Printing, the Art Preservative of All Arts," in which notable typographical work done by students during 1929 is shown in colors, is commendable throughout. Most of the specimens are exceptionally well handled, although in some of them points of outstanding importance in copy are not made outstanding in type. As regards the mechanics of typesetting, the spacing requires attention, in fact, the lines are usually crowded. Almost any type is improved if it is leaded, and in the case of types having a small shoulder two-point leads should be employed. The work suggests disregard of the importance of word-spacing; too much space between words is objectionable from the point of view of readability as well as appearance. Faulty spacing, it is proper to state, is evident in a great many more items than lack of display contrast. The use of white marginal space is commendable in nearly all the work, which, compared with typography by and large, is of good grade.

THE ADAM SUTCLIFFE COMPANY, Central Falls, Rhode Island.—Your colorful folders, "Wings of

Business," "Sales Ideas in Every Color," and "Marksmanship," ring the bell impressively. They are featured by striking illustrations printed in colors from cuts borrowed from a paper manufacturer, an idea which many printers could follow to advantage on occasions. Though the spacing around the initial in one instance is too wide and alignment of the initial "F" is faulty in another, typography is in keeping with the effective layout and impressive illustrations. An initial should align at the bottom of the last line alongside. This one initial is also too black; it should have been printed in one of the colors instead of black, or in case it appeared necessary to be in black then a letter of a lighter tone should have been selected. One should never allow a paragraph to break alongside an initial; it is better by far to combine the first two paragraphs to avoid the awkward open space evident when a second paragraph is started at the side.

MORRIS REISS, Brooklyn, New York.—We have enjoyed looking over your booklet "Twenty-five Years Ago Today" not only because it is an interesting and attractive item of typography, with most unusual and effective features, but as an original way of commemorating your twenty-fifth wedding anniversary. The two photographs tipped onto the cover, one showing Mrs. Reiss and yourself when married, and the other at the present time, and the horizontal band of silver over which the title is printed at the right and which is broken at the left for the picture of a quarter of a century ago, are effective and appropriate features. Most interesting of all, perhaps, are the several crayon sketches featuring text pages, each of which depicts some outstanding characteristic of your lives during the different years, winding up with one entitled "Autumn," and showing the two of you seated by the library table. Readers of THE INLAND PRINTER seeking a novel way to commemorate some anniversary of their own or a customer's should write for a copy of this very effective booklet.

DUNDEE PRINTERS, LIMITED, of Dundee, Scotland.—There is a lot of character about the cover "After Ten Years," although the design is just a little too high on the page. Except for one point the inside pages are also good. In the case of tipped-on halftone prints it would have been better to print the titles on the booklet page and bleed the prints. In addition to an improved general appearance resulting from the elimination of the white margins a stronger suggestion of the photographs would be given. Of course, that could not be done in the case of Thomas Stewart's oval portrait unless it were

CLEMENT COMMENTS

they think of his goods and how to improve them. His competitors keep him informed of business conditions and trends. His salesmen and other employees frequently suggest time- and money-saving changes in equipment and methods. He finds, this modern executive, that many heads are better than one.

One president whom we know very well encourages all his employees to come in and talk to him. He does not insist that they come to him with a specific question. In fact, he prefers that they come in and talk to him about golf, how they spent their vacations or how many teeth the new baby has. He feels that his employees are more likely to offer real suggestions when the atmosphere is on a purely friendly basis than when everything is strictly business.

We hesitate to say that this man is right. Probably in a great many businesses such a plan would cause the loss of much valuable time. But there is no question that the executive who, keeps both his office door and his mind open benefits tremendously by becoming a center for ideas and thoughts which help to keep his business young and aggressive and that he helps to build up a morale which welds an organization into a fighting, confident and capable business team.

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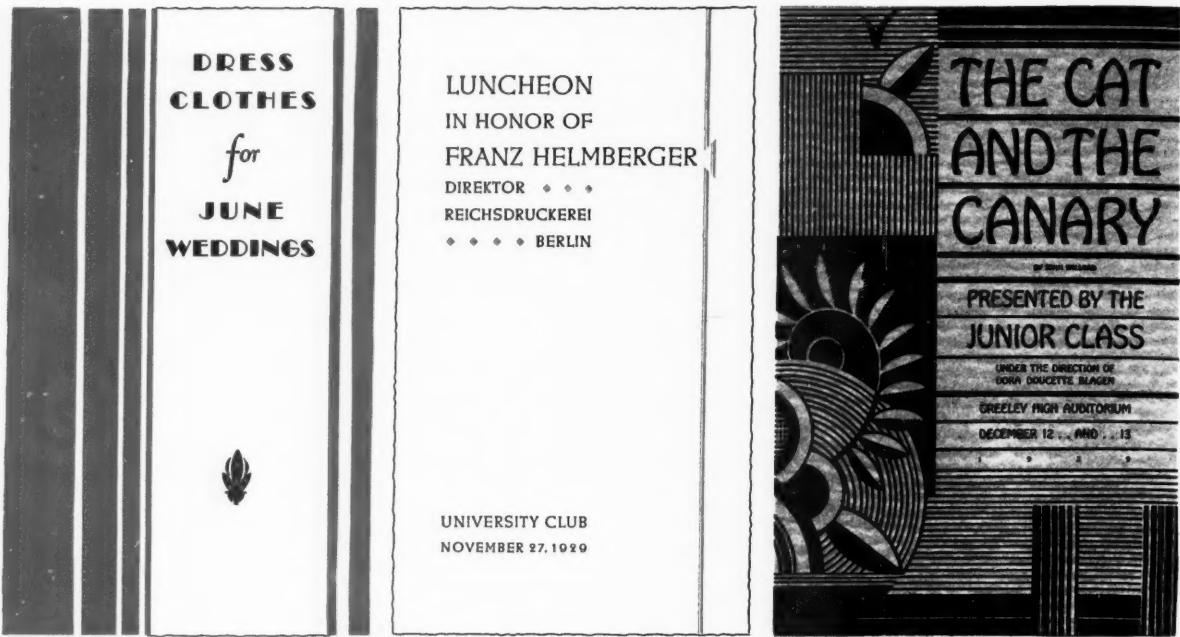
January 1930

THE
ACCELERATOR

In this issue

Look and Plan Ahead in Nineteen Thirty

A text page from the house-organ of the J. W. Clement Company, Buffalo, New York, originally printed in ultramarine blue and bright green, and a very striking cover from the publication of the Boston Insurance Company



Three unusual and widely different folder title pages which were produced respectively by A. H. Wilson & Company, Boston; the Continental Typefounders Association, New York City, and the Greeley (Colo.) "Tribune." On the first of these pages the rules were originally printed in black and the type matter was run in green. The second item is featured by an interesting use of rules with mitered ends

die cut, but a square halftone could have been ordered in the first place. Except for the under-scoring of one line, "With Compliments" is a very satisfactory card; the embossed band of decoration at the left is very pleasing. While spacing between the lines of the text could easily be better, the blotter for January is good. Another fault, however, is the piecing of six-point rules which show pronounced gaps. We can see no good reason why you should not have used full-length rule.

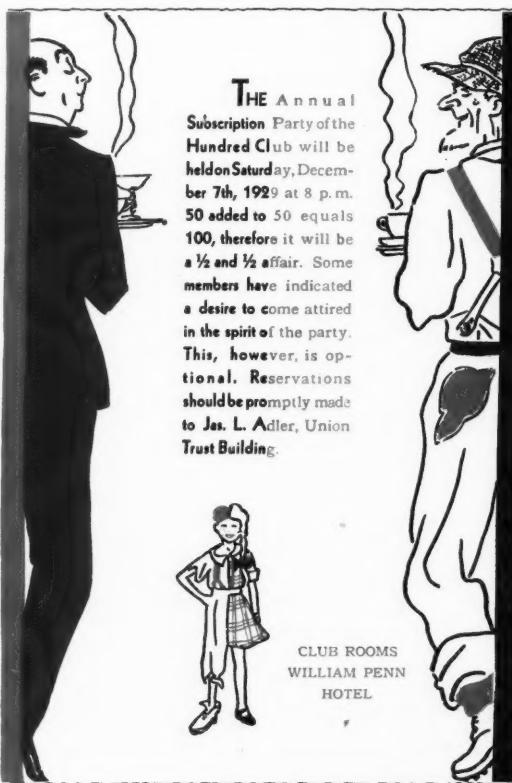
THE SALT HOUSE PRESS, Baltimore.—By respacing the lines somewhat, raising the whole panel, and by using old style instead of modern type for the smaller matter, the cover of the "Quartz From the Uplands" would be improved. Margins and white space in the panel are bad; there is altogether too much space above the title and too little at the bottom, the imprint being jammed right up against the rule. The title should be raised so the space above would not be noticeably greater than that at the sides and the spacing material taken out there placed below the imprint. Minor lines are too small; the "By" line and author's name are spaced too far apart and from the title. On the other hand, the lines of the imprint are too closely spaced. The ornament instead of being in the exact center between the type above and below it should be slightly above center. The poems are too closely line-spaced and the headings in Century Bold lack the effect of grace, refinement, and dignity that is essential to a book of poems. Press-work is very poor; in fact, it looks as if the forms had no makeready at all.

ARTCRAFT PRINTING COMPANY, of Santa Ana, California.—The specimens you submit are exceptionally

poor. There is absolute disregard of harmony in the selection and use of type, which, with the exception of the Bernhard Gothic and the cursive letter, is ugly, illegible, and eccentric. Furthermore, those two mentioned as being

good do not harmonize with each other or the ugly unnamed faces. To attempt to use four or five faces in a single job makes satisfactory results impossible, even though all might be good. Even worse than the disregard for harmony in the association of types, and the use of faces which those who know what modernism is would frown on, is the extent to which the ugly and pronounced ornamentation aggravates the effect of confusion changes in type faces alone bring about. The basis of real modernism is simplicity, not complexity; indeed most of the modernists frown upon the use of borders as distracting elements and feel that if the type layout is structurally right a border is not needed for purpose of unity. We have consistently fought pseudo-modernism; we hail real modern typography, as witness many of the specimens herewith reproduced.

E. J. BAKER, Fort Worth, Texas.—We do not consider that to be modern, or even modernistic, requires ornamentation which so overpowers the type and the message as it does on your blotter, "Modernize Your Printing for Profit." Furthermore, no advocate of modernism who knows what it is all about would tell you that to be modern you should combine inharmonious type faces. Harmony and unity are as essential to what might be designated real modern typography as in that which follows traditional standards. That fact is now being recognized by many who early in the "modernistic era" appeared to think contrariwise. You also should get in line. Others who did not fall for the over-ornate, complex layouts in connection with ugly, illegible type, such as the unthinking radicals advocated so loudly a year or so ago, are now



By printing one side of the text of this announcement in black and the other in red, Edwin H. Stuart, Pittsburgh, achieved a distinctive effect which scores effectively if it is not employed too often

one doesn't enjoy, by explaining our editorial policy. First, *The Caslon Point* is to be audacious. We refuse to marry Pollyanna and to insult you with sentimental doodads and inspirational what-nots in the guise of profound editorials. This will cause many tut-tuts among our contemporaries, but it is the best way.

Second, *The Caslon Point* will assume that its readers (God willing) are quite capable of thinking for themselves and, furthermore, that they actually enjoy doing so. This is a radical step, to be sure, and it is quite contrary to the instructions in "How to Write a House Organ," but it, too, is the best way.

Third, *The Caslon Point* is likely to discuss almost anything but the business at hand, for we consider it inexcusably discourteous to get you all warmed up in an editorial and then suddenly to make it obvious that the true purpose of that editorial was to tell you to buy your printing here.

The objective of *The Caslon Point* is, of course, another matter—for the publication is aimed to make you think of us in connection with your printing. And woe be to the editor if something doesn't happen now and then to achieve that end. . . . Woe be to the editor anyhow!



On the Louvain Library is to be carved the following inscription: "Destroyed by German fury. Rebuilt by American generosity." We propose a subplot having to do with the inscription itself: "Inscribed by American vulgarity."

We're hearing a lot these days about changes in styles, with the return of longer skirts occupying the front trenches. Something is being murmured around about corsets, too. It is all so strange. Just as we were getting all excited about woman's emancipation and were admiring her for her disregard of conventionality, along she comes to prove herself, once more, the woman. She apparently refuses to believe that the less she has on the prettier she looks.

Alchemists have been busily engaged in trying to make gold from base metals for thousands of years. For hundreds of years, young men have been struggling to invent permanent motion machines. But it is only in recent times that the tabloid newspapers have been striving to prove that there is distinctly a class circulation.

With the one possibility that they are said better today and that they are usually accompanied by profound statistics, instructions to would-be advertising men are no different today than they were twenty-five years ago!

The Season's Greetings



At the threshold of the New Year we desire to extend to you the compliments of the season and our most sincere wishes for your prosperity during the coming year, with a continuance of the cordial relations existing between us.

FRYE & SMITH
• • PRINTERS • •

850 THIRD STREET
SAN DIEGO, CALIF
TELEPHONE, MAIN 8175

Two facing pages from the new house-organ of the Caslon Press, Pittsburgh, of which the outstanding features in the modern handling are the bands of color at the binding edge with line illustrations in reverse, wide line spacing, and narrow margins. The effect of this spread would remain modern if a clearer type face had been used

doing work with the new and stylish sans-serif types that may most justifiably be designated as modern. Neither of the types used on your blotter would be recognized as modern by any modernist worthy of the name, and many of the reds of yesteryear are trying to forget they ever used broad streaks of color as you do. Genuine modernism does not offend good taste or make a reader often unconscious of the message itself.

THE REIN COMPANY, of Houston, Texas.—"River Oaks: a Pictorial Presentation of Houston's Residential Park," is representative of the very finest de luxe bookwork. The hard binding makes the volume look valuable, and the black imitation-leather covering material on which an attractive design is embossed is most satisfying. With the embossed portions smooth and ground or base grained the contrast creates a pronounced yet dignified effect. The one spot of color, a dash of gold on the embossed tree which appears just above the title, is very pleasing. This title, we think, might have been a little larger. The outstanding feature, however, is the fine way in which the large halftones are printed on dull-coated paper, which most printers find hard to handle. Character is given the illustrations by the manner in which the halftones are combined with the artwork and typography. Those of the text section were cut with ragged sides suggesting deckled edges and mounted on very light cards. As about half an inch of the mount shows all around the illustrations etchings are suggested, an idea which is further suggested by the sepia ink used. While we do not ordinarily like script for headings with text in roman, we consider the com-

bination appropriate here, the Bernhard cursive and the Garamont making a very satisfactory appearance. A remarkable feature is the way the advertisements are handled; indeed, one would scarcely suspect them as such. They are dominated by large halftone illustrations and what little type matter or lettering appears in connection is small in nearly every

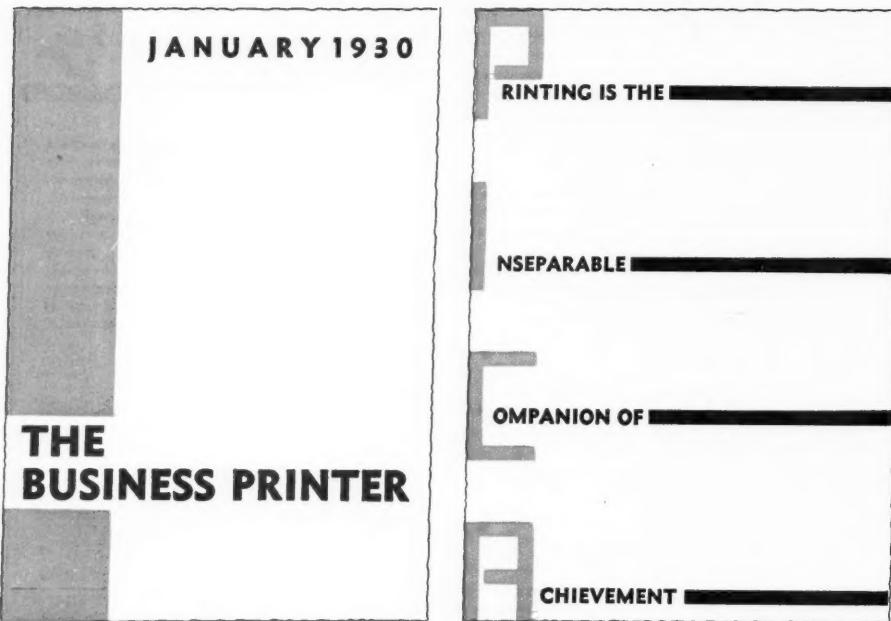
case and in reverse color, all in all so skilfully handled as to be absolutely unobjectionable. The difference in appearance between text and advertising pages, pronounced even in most fine brochures, is insignificant in this handsome specimen of bookwork.

CENTRAL SCHOOL OF ARTS AND CRAFTS, Birmingham, England.—The booklets you submit are excellent—all of them. Beautiful and legible types are not only handled in fine fashion but are remarkably well printed on paper which contributes materially to the really exceptional results. If there is any fault to be found with the typography it concerns spacing, a weakness sometimes noticed being too much space between words and, on account of that, too little between lines. This is indicated on the cover of the booklet showing specimens of work executed by students during the 1929-1930 session. While composition set altogether in capitals requires considerably more space between lines than lower-case, and there is a minimum in this item, the exceptionally wide spacing between words, besides being inconsistent, emphasizes the crowding of lines.

BENHAM & MUNDAY, Indianapolis.—We are greatly impressed with the portfolio containing three advertising pieces issued to promote the renting of the Circle Tower. While we consider the front of the folder would be improved if the lines of the title were spaced somewhat farther apart, the design of the page is so fine, original, and impressive it seems unfair to mention the matter of spacing. After all, and especially in view of the excellence of the work otherwise, it is a minor detail. The enclosures are exceptional examples of modern layout



Although the type is quite small this announcement by the Ingram Printing Company, Berkeley, California, commands attention. White space and an unusual layout manage to do the trick



Striking front and back cover pages from the house-organ of the Porte Publishing Company, Salt Lake City, Utah. Simple in design, that is, uninvolved, these impressive cover pages represent a type of modernism at which no one can reasonably throw stones. The original pages were printed in gray and red on white paper.

and typography, the real kind which takes the reader into account. Indeed, all of your work that we have seen, and you have been generous in sending specimens, marks your concern as one of the country's best printers. The examples of water-color printing are especially interesting, particularly, of course, because accomplished with regular zinc etchings.

KURT H. VOLK, INCORPORATED, New York City.—This item can be little more than an acknowledgment and an expression of our appreciation for being on the list of those who received the delightful book you distributed at Christmas time. "Kenacy's Miracle" is one of the most distinctive keepsakes we have seen in months, a real gem in fact. There is not a doubt in the world but that every one fortunate enough to receive a copy will treasure it and be impressed with the expert and original craftsmanship it evidences. While the typography and layout of the reading pages are outstanding, the most charming feature is the illustration which occupies front and back cover. The drawing of rough charcoal effect depicts a potted plant viewed somewhat from above, the pot and three blossoms being in pink with leaves and stems green. This appears against a sketchy background printed in black across the bottom of which there is an open strip in which the title is printed in green. This three-color design is printed on the white paper with which the board backs are covered.

SAMUEL KATZ, Denver.—There is just one detail of the booklet "The Soul of Steel" that we do not altogether like. The lines of the cover design are spaced just a trifle too closely and the emblem below is equally too close to the type group. Despite this fault, and it is really a serious one, the cover is both impressive and attractive, the Greco Bold in which the title appears printed in a heavy black ink tones in with the rough gray cover paper unusually well, and the spot of orange in the emblem keeps the effect from being flat. Halftones appearing with the text on the inside pages are very striking, also remarkably well printed.

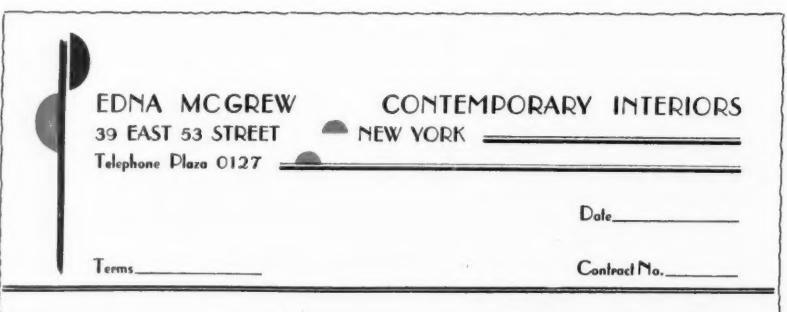
The running head set in Greco would be improved somewhat if there were less space between words, which, of course, would require more between the letters.

ALBERT E. BAGANE, Little Falls, New York.—While the border on the specimen "Yesterday's Today" is attractive, and printed in pleasing colors, it is too wide and pronounced in relation to the small type used for the text, which it fairly stifles. The odd-shaped panel for the initial is confusing, ugly, and eccentric—also, in fact, very much overdone. The letter itself is lost in the maze of border units and is so far from the first word that it might just as well have been omitted.

SHADWELL & SONS, Manchester, England.—All the specimens you submit, including the unusual and unusually fine calendar, are of the very best grade. We consider the folder "Printing—Quality—Service," and especially the inside spread, as being remarkably good. The use of New Caslon (medium bold) for the text, topped by the display, "Quality" on one page and "Service" on the other, in Cooper Old Style, as especially commendable in view of the use of a rough and heavy laid stock of medium brown color. The "bled" border in which the initials "S & S" appears in reverse, and which is printed in brown (type being in black), adds finish and an effect of impressiveness. We do not like the initial starting the word "Gentlemen" on the third page of the folder accompanying the calendar. At such a slant it seems incongruous and effects a rather awkward distribution of white space. Presswork on all items is especially good.

THE RUMFORD PRESS, Concord, New Hampshire.—Would like the title of greeting folder of

the Concord District Club of Printing House Craftsmen as a novelty if the green and red used were not so dark. As it is the effect is rather coarse and also dull despite the unique typographical handling, and the letters printed in black over the red squares do not stand out as we consider they should. The border is rather too heavy and so detracts from the interesting pattern of the red squares over which the letters of the message are printed in black, and from the four sides of which extend triangles printed in the green. The inside pages are much too heavy, though here also the lighter, brighter colors suggested would help. Further improvement would result if a more



Two strikingly different typographical treatments, the letterhead of a high-grade Dutch printer, and an invoice produced by McAuliffe & Booth, Incorporated, New York City. Which style do you prefer?

harmonious initial were used and the modernistic dashes at either side of the Craftsmen emblem were removed, also if the pattern tint panel over which the emblem is printed in black were in red instead of green. There is not as printed sufficient contrast between the tint panels and the emblem. The back page, featured by a Christmas tree made up of typographical ornaments in the center of which a poem appears in a panel, is especially good.

BORDEN PRINTING COMPANY, San Francisco, California.—While there's a suggestion at least of crowding, which we do not like, the folder "Like a Rare Old Tapestry" is commercially satisfactory. The type face is characterful, in fact is rather too distinctive for such a large amount of text, and so we suggest it would have been better to use it only for the display with good clear roman for the text. It is not especially illegible, remember, in fact the exceptionally wide word spacing rather than the type itself is responsible in large measure for the lack of clarity. We feel that the appearance of the lower right-hand corner of the center spread would be better if the numbered paragraphs were all set the one full measure with the cut centered below this type, particularly because, as arranged, there is an awkward gap of white space below the cut.

HOWARD N. KING, York, Pennsylvania.—In work so uniformly excellent as that which you consistently turn out no opportunity is afforded to suggest improvements. What we might say could be changed would be determined by personal taste which may differ as

TYPES OF THE
PAST AND PRESENT

THE "MONOTYPE" CALENDAR



The "Monotype" Desk Calendar was to have been discontinued, but so many flattering requests have been received for a 1930 series that we are now preparing a third set of sheets, of which the first is sent to you herewith.

The February sheet will illustrate a piece of movable-type printing on clay done in the seventeenth century B.C. Later months will show the influence of classic, renaissance and eighteenth-century letters

THE SOCIETY OF TYPOGRAPHIC ARTS



EXHIBITION OF CHICAGO FINE PRINTING

Folder title page from the Lanston Monotype Corporation, of England, originally printed in red and black, and the title page of a folder by Paul Ressinger, Chicago designer, which was printed in black only on yellow cover stock

to work which so far as the essentials of effective layout and typography are concerned might be of equal merit. We like the "Greetings" cover of the Tramerick Club, the folder about the Craftsmen's Club Goudy meeting, and the Reed announcement of the York Safe and Lock Company, as well as the several advertisements of Willson Products, Incorporated, very much, yet other items in the lot are perhaps equally satisfactory and might appeal stronger to another.

THE COLLIER PRINTING COMPANY, Wooster, Ohio.—In general the specimens you submit are of good quality; in fact, much above average grade of work of the kind. Because of the small size of type used it was a very serious

mistake to use such a dark and strong-colored stock for the December 5 program of the Symphonic Orchestra. The title page of this item, in fact, of all having one, is excellent. Orange is too weak in tone value for printing lines of type, even as bold as the Post (or is it Plymouth?) used for the line "Physical Energy" on the Sanitor folder. You will note that the line seems to stand at a greater distance away than the much smaller type printed in black in the line just below. The ornaments extending below the rule across the center spread of the menu-program for the Lion's annual charter celebration are cheap- and gaudy-looking. The cover of this item, however, is very good, as is also the title page, although a different grouping to avoid the even spacing of the units would improve it. While the lemon yellow is satisfactory as a base under the halftones printed in black it is much too weak for the rule border, which one can scarcely see. Spacing between words is too wide and between lines too close. The interesting letterhead for Parmeleer is spoiled because the lines are so crowded. Spaced as closely as they are the group is still deeper than the cut and the variation might just as well have been greater. Even one-point leads make a world of difference in type as small as that used on this heading. The space taken up by the rules might better have been saved; in fact, with so much color in the cut the rules in color detract rather than help. This is especially true because with the least variation in feeding the rules will crowd the line above or below. Among your better items the folder "Candied Copra," the "Faculty Circle Dinner" program, and the folder "Arlington Line" are worthy of being especially mentioned.

THE WORKMEN'S COLLEGE, Melbourne, Australia.—We have for many years enjoyed, and profited from, looking over your annual "Our Work," in which display work by students is exhibited. While in some cases at least the most is not made of the possibilities, we

Thormod MONSEN & Son, Inc.
CHICAGO
730 NORTH FRANKLIN STREET

ANNUAL EXHIBIT OF PRINTING
AND LADIES NIGHT

SPONSORED BY THE NORTH SIDE PRINTERS GUILD,
ON MONDAY EVENING, THE 13TH OF JANUARY, 1930,
AT THE SHERIDAN PLAZA HOTEL, SHERIDAN ROAD
AND WILSON AVENUE • PRIZES WILL BE AWARDED



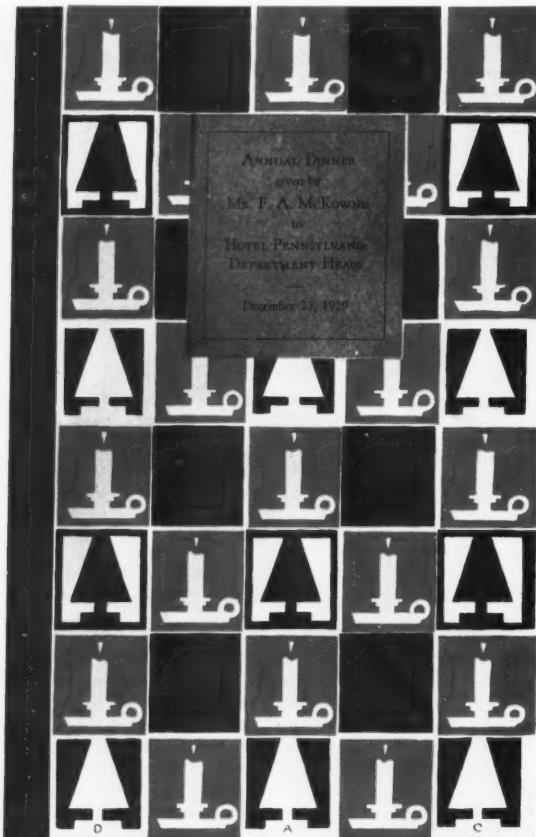
DINNER
ENTERTAINMENT
DANCING

Above, the letterhead of a well known Chicago concern which specializes in typography for lithography. The blotter below, produced in the Monsen composing room, won first prize in the recent contest of the North Side Printers Guild, of Chicago. It was printed in deep blue on a pale green blotter stock

can truthfully state we do not recall having seen anything offensive or ugly in any edition of the book. The cover design of this new edition is rather weak; we feel that the lines of the title and the panel might have been made considerably larger, with "Our" and "Work" each occupying a line in a panel con-

just cheapens the whole effect and also detracts from the type that is adjacent. Avoid—at least as far as possible—the use of ornaments as at the ends of one line in the item "Modern Art Furnishings" to square up a line. In this case the effect would have been better without the ornaments, and the same is true

italic, should be raised somewhat and the lines of the title spaced a little closer, leaving the white space below the italic group greater than that above. Pages like III, which are considerably short of regular depth, had better be set in narrower measure and placed lower in the page than be arbitrarily located to preserve



Original of folder page at left was printed in deep green and red on green stock of middle value, the title being separately printed in black on buff stock and tipped on, and is by Ben P. Lipsky, Hotel Pennsylvania printing department, New York City. The cover of the house-organ of the Times-Mirror Printing and Binding House, Los Angeles, was run in black, green (light values in halftone) and red (as here) on gold stock

forming with the proportions of the page, that is, deeper than wide. Noteworthy pages in the book are the four opening with the title "Typographic History." We regret, however, that antique paper was not used instead of the highly coated enamel. These pages should have been placed three-eighths of an inch higher and one-eighth, or a quarter, toward the back. The color used for the border on the following four pages is too weak and the lines of the title are crowded too closely. The same is true of the capital lines in the "Art Lovers" page, the scattered layout of which is disturbing. Especially good designs are "Flowers for Every Occasion," "Eleventh Concert," "Ocean View House," "Wedding Portraiture," and "Modern Art Furnishings." A point to watch is word spacing; it is quite as frequently too wide as line spacing is too close. In several instances, too, there is too much space around initials. The bottom of an initial, remember, should always align with the bottom of the final line at its side. Note the handling of the initial in the advertisement "Fine English Suitings," and the point will be impressive. Avoid using rules, as on the page "Fine Arts." As a cut-off the one in the main group might be justified, but the one above the last line

about nine times in ten where it is felt some such thing is necessary. Presswork is of excellent commercial grade and good taste has been exercised in the selection of colors.

A. EDMERE CABANA, Buffalo, New York.—The 1929 catalog of the Buffalo Society of Natural Sciences is comparable with average books of the kind, and aside perhaps from Vol. XIV, No. 3, of the *Bulletin*, the best work in the collection you have submitted. The type matter of the cover, however, is too unimpressive, especially considering the dark tone of the brown stock used. We suggest that on future issues you give the title a little more prominent display, in fact, make it more on the order of the cover of the *Bulletin*. We regret that the cut of the museum entrance used as a frontispiece is so wide; it is not proportioned to the shape of the page, and margins are bad. If a smaller cut of the same proportions were used the disparity in proportions would be less pronounced because the side margins would then be wider. A reshaping of the group of italic on the title page to avoid the short final line would be desirable. The effect of the grouping of the matter on this page is monotonous due to equality in spacing. We suggest that the seal, with the matter in



the top and side margins as determined by the regular pages. Such a handling would result in a better distribution of white space. This particular page is loose-jointed, and being a display page could very well have been given distinctive treatment. Lettering is decidedly amateurish on the booklets "Hobbies," "Lecture Service," and "Slide Catalogue." If the lettering were better the two latter would be excellent. The other is awkward because the narrowest portion is at the top. It would be helped with the same name line if the group below the cut were made smaller and so narrower, as it might well be. Although there is too much space above and below the page heads the text of "Hobbies" is commendably handled. There is nothing much to be said of the other booklets like "How the Buffalo Museum of Science Serves Youth and Adult" except points made in connection with other items. The cover of the one just named is excellent, but lines in others are crowded. We believe you will note the type used on the cover of the guide to paintings of marine life is too fancy; also that it is much less satisfactory than the Bodoni. One of the troubles you have is in using old cuts which are not proportioned correctly for the new used.

Getting More Work From the Motor

By DONALD A. HAMPSON

AN ASSOCIATION of manufacturers has adopted the slogan "Drive Right" in its campaign to help industries get more out of their power dollar. Incidentally the campaign has the selling of more equipment as one of its objects, but it must be said in favor of individual members that they stand unflinchingly for a policy that recognizes the fitness of certain equipment for certain situations, and that only.

A field engineer of this association, visiting one printing plant, there made a suggestion that enabled this plant to get considerably more out of its motors. The foreman of this printshop took the pains to show the writer what had been done and to stage a most effective "before and after" demonstration.

Squatting down beside one of the Kelly presses, the foreman pointed to a guard of sheet metal that had been fastened inside the frame, over the belt, where it would catch all of the oil and ink that might drip on it. Now, instead of less than a year's service out of a belt, they were getting indefinite service.

The demonstration came when the foreman went to the remaining press not so equipped and, taking up a screwdriver, pressed the tool against the belt near the motor pulley. Instantly the press speeded up. Though it was belted for 2,800 impressions an hour, it is doubtful if it had been running 2,400.

"You see the difference," the foreman said. "There is a clear gain of 400 impressions an hour for the other presses. It's all right to instruct the men to oil carefully and to wipe all around; they slight the dark spots, and in time you have an oil-soaked belt that even the takeup doesn't keep in line. With the little guard we save its cost each month."

It is quite surprising how many operators do not know that an endless belt can be put on the Kelly. There is a removable bushing at one end of the first shaft that comes out when three bolts are unscrewed, and then the belt may be slipped on over the shaft. The endless belt on such a drive delivers about 25 per cent more than one with hooks.

Whenever possible it is good practice to circumvent human frailties. In a case where oil is prone to drop unheeded and where a little constant slipping on a small pulley makes a sizable difference in output, it is the part of wisdom to buy the belt best able to resist these adverse conditions. The mineral-tanned

leather belt is far ahead of the oak-tanned, both in resistance to oil's effects and in adhesive qualities. At least one maker of such belts keeps the endless type in stock for Kelly presses. The cost is around five dollars, but there is no comparison between the service delivered by such a belt and one picked up at a hardware store or machine shop.

Before leaving the matter of belts, it will be of value to mention that users who would like to secure the increased driving power of an endless belt, and have been prevented from it by machine construction that forbids applying such a belt, may secure the desired benefits when ordering a new belt. The belt may be ordered from the makers cut to made-up length and skived on both ends for the lapped joint which makes it endless.

Belt cement should be ordered for the job in preference to using glue. The best belts are put together with a cement having a celluloid base, which makes a strong, flexible, waterproof joint. Ordinary cements are little more than a high-grade glue, and when the water dries out of this the laps are apt to pull apart.

When the skived belt is received it is placed over the shafts to be connected. The ends are tacked to a piece of board, keeping the belt straight, so that the beveled parts will lap to make up the correct length. Cement is applied and the joint clamped together, to be left so for twenty-four hours if possible. In putting on a belt, the firmer side should always run against the pulleys. The writer was in a plant where a three-inch belt had been wrongly applied; the hard side was out and its surface actually shone. It seems that one of the devil's daily duties was to polish this belt, along with cleaning the press, and he was working for Grade A in Belting.

There is one successful saw on the market that is driven by chain instead of belt. But there is no chance of selling such a saw in at least one plant that the writer knows. The owner of this plant is firmly convinced that a saw belt should slip; he is afraid of a drive that would carry the saw right through a cut or a bunch of slugs. And judging from what one may see any day in that plant, he is getting 100 per cent of slip satisfaction. The old-time millwrights insisted on a row of wooden teeth in one gear of a pair, for a similar reason—namely, that if anything stuck, these teeth would fail without wrecking the machine proper.

One of the best examples of forehandedness that the writer has seen was disclosed during a talk with the pressman in a news plant that has a daily circulation of about eighteen thousand. "Ralph, what would you do if that belt should go bad on you?" I asked. "There isn't another piece of that size in town."

But he came right back with: "Why, I've got another belt over there in the closet all ready. Had a hard time getting it, but I made the manager see that a delay might easily cost more than the price of a belt. We run that old press pretty hard for an hour every day. What is more, I've got two bearings for that 20 horse-power motor too."

Good management consists more in looking ahead than in saving the pieces. Motors play the leading role in the mechanical act of printing, and about the only serious thing that can happen to them is a worn or burned-out bearing. Motor manufacturers have made a drive toward better service in recent years, and have reduced the prices of bearings to a point where every printshop can afford to keep the possibly needed spares in stock. The pulley end bearing is most apt to give trouble; to change a bearing is but a short job, and no busy printer can afford to be without at least one bearing for every motor he has in use.

Very often a worn bearing is the cause of decreased output. The wear does not have to be much to allow the revolving member to rub against the windings inside. When this happens, long before actual stoppage results, a reduced speed will be certain to follow—with the inevitable decreased hourly output.

Newspaper Advertising Up 4.4 Per Cent in 1929

Newspaper advertising in twenty-two of the leading cities of the United States showed an increase for the first three-quarters of 1929 of approximately 4.4 per cent over the corresponding period of 1928, according to the Census Bureau. This represented approximately 40,000,000 agate lines in newspapers of these cities out of the total of 897,348,000 lines carried during the period.

The total amount spent for this advertising was \$146,451,000, an increase of 6.3 per cent in dollar income over last year. The largest gain was shown in the national advertising of radios, for which 115 per cent more space was used in the three-quarters of 1929 than had been used in the same period of 1928.—*From "Trends and Indications."*

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

Printing on Oilcloth

We have in hand a cookbook job, outside cover to be oilcloth. We lack experience in printing on oilcloth. Can you help us? What ink and what method shall we use to get a good print and make it hold?

Use a hard packing with a sheet of celluloid next below the tympan. Send samples of the oilcloth to the inkmaker and state what press is to be used, and he will furnish special ink.

Rotogravure Job Presses

We are interested in obtaining information regarding intaglio engraving, having received some samples which resemble steel-engraved work except that the nature of the photos and wash drawings is much more distinct.

It is calculated that 90 per cent of the original is retained in rotogravure as against 50 per cent in halftone letter-press. Write the Harris-Seybold-Potter Company, Cleveland, and the Reco Machinery Corporation, New York City, for detailed information on this process which is so rapidly coming to the front.

Blistered Mat; Static

The enclosed mat and print will give you an idea of the trouble we are having on casts. Our casts are made type high on a good casting box. We are also having trouble with static electricity on our flat-bed web press.

A good mat must be made of the correct paper and paste. The paste must be of the proper thickness and thoroughly brushed in. Paste if too thick causes bad casts, and if too thin causes the mat to lift when molding. Paste too thin on tissues causes mat to blister. Sheet heaters and neutralizers will remove static.

Light Spots in Stereos

Enclosed are a couple of pages from our regular edition. Some of the spots marked may be the result of the column rule, but will you tell us what causes the mats to curl on these same spots? We use lead column rules. Is the fault in the rolling of the mat, the presswork, the metal, or what?

The trouble is probably due to units of the form not being level and type high and column rules bowed. The trouble

is aggravated if there is insufficient pressure on the roller, too thick a molding blanket, or not enough body to the mat, which may be due to either excessive dryness or moisture or too thin paste.

Variation in Color

Enclosed are prints of a two-color job that gave us a little trouble. More ink appears to have been used on some sheets than on others, but the sheets were run in succession. The orange was printed a day and a half before the black. Same plate was used for both colors.

As the sheets of paper show no difference in coating, the variation in color may be due to variation in temperature and humidity during the two runs. Some added material may have caused variation in the orange, or it may not have been following the fountain roller uniformly all through the run. Such things will cause variation in color although the throw of the fountain pawl remains the same. Variation in the speed of the press might also cause color variations.

If this were an "ad" for tooth-paste

... with "Typography by Willens" ... would it sell many more tubes of tooth-paste than an ordinary set-up by the newspaper? Frankly, we don't know. We think it would sell more because it arrests attention, has the correct display, is legible, and is appropriate for such merchandise as tooth-paste.

WILLENS
TYPOGRAPHERS

Interesting use of rule; a panel from new typebook of well known Philadelphia advertising typographer

Mottle on Solid

Enclosed find several samples of printing from a solid tint block. While the impressions on book paper are fairly good, the impression on the Government post card is mottled, the coverage is not good, and the tint is off color. The printing was done on an 8 by 12 platen press with three form rollers and a rider.

A job ink of the *cover* class is required to print on the Government post card in order to get the coverage and smooth print obtained on the book paper, and especially to yield the same color, because the cream tint of the postcard stock kills the purple in the blue ink and brings out the green in it. Your easiest way would be to use a cover blue ink which is of the desired cast.

Doubletone Ink and Specks

Our purpose was to get a dull double-tone effect on dull-finish coated book. The plate was made for this stock. The sample enclosed was one of the second thousand, and we had trouble with specks showing in the print.

As a general rule it is necessary to wash out the plates oftener when printing on dull-finish coated paper. The filling-up is aggravated if the makeready is not thorough and the ink not of just the proper consistency for this paper, which has not the smoothly polished surface of the enamel-coated book. The halftone ink should be soft and fluid enough to roll off the ink knife rather than cling to it, and the overlays should be stronger for dull-finish coated book.

Panel Around Letter Slurs

We would like to know the cause of the slur on the hairline double panel around the enclosed letter, which was printed on a 10 by 15 Gordon press. While there is a little rocking of the platen, we have little difficulty with other than panel forms.

Such a slur may be caused by the form, the press, the paper, or insufficient makeready. Check up on the following possible causes: (1) A form not properly planed down and locked up will not be firmly seated on the bed of the press. All metal furniture should be used. The form should be vertically a little below

center and centered horizontally in the press. (2) If the packing sheets and the tympan are not smooth and firmly held by both bales, and if cardboard or other packing is not flat, slurr may result. (3) The platen must be parallel to form to avoid slurr. You can regulate this with the impression screws. (4) On a form with panels the first step in makeready is to make all units level and type high. This automatically reduces additional makeready with overlays to the minimum, the end to be desired in order to keep the packing nearly flat and taut. Use tissue .001 inch thick, the thinnest sold, for overlays, and be sure the rules are printing even all over their length. (5) For bond paper use a stiff bond ink. (6) If the paper is curly or wavy arrange the stripping devices to hold the sheet flat, not forgetting that the upper edge of the sheet naturally leaves the form first, so arrange the devices to conform to rather than fight this. Thus, if corks are used on fenders next to the bottom gages the corks used to strip at the upper edge of the sheet should be a trifle thicker. (7) On panel forms have the platen well advanced, in order to keep the packing thin. After the form is printing clear all over withdraw a card from the packing and substitute for it a sheet of celluloid, which should be between the rest of packing and tympan.

Oiled-Kraft Slipsheets

Where can I buy oiled-kraft shipsheet paper?

Any of the paper dealers advertising in THE INLAND PRINTER can supply it.

Ink Distribution on Platen Presses

I have two sizes of roller trucks, and I had rollers cast in two sizes. It certainly makes a difference in the distribution and in overcoming "ghosts." I believe I will have still another size of truck turned down at the machine shop and a third size roller made. Vibrator rollers are fine, but the foregoing cuts the cost.

You may get trucks of three different diameters for platen presses from the makers. The rollermakers cast form rollers in two standard diameters for all platen presses except the Colt's Armory, and in three diameters for all the rollers on it. You may get a tripping truck for the lowest of the three form rollers so that only the two upper form rollers ink the form on the descent, but all three, and the bottom one with fresh ink supply, ink it on the ascent. You may fit the press with an auxiliary plate below the bed and lock heavy plates up at an angle. You may also retard the rotation of the disk. None of the foregoing devices fortifies you against the special requirements of large solid plates with-

THE INLAND PRINTER

out one or more vibrators on the form rollers to supply lateral distribution.

While on the subject it may be recalled that the Craftsman press has roller tracks adjustable for height, and the Laureate has a simple adjustment which causes all the form rollers to ink the form either once or twice as required. Other helps to good inking are to renew weak saddle springs, put washers on the ends of roller cores which move laterally, and place crushed rosin on the trucks or sandpaper on the tracks.

Staggered Solids

The pressroom foreman and myself had a friendly argument about the proper way to lock up a mixed form—a cover form which is running eight up. The front page of the cover is almost an absolute solid, while the back page is nothing but a light rule border. The stoneman locked up the form according to my instructions, which were to put all the solids on one side of the sheet and the light rule border on the other half. Our pressroom foreman claims that this is wrong and that the solids should be divided up so that each

half of the sheet would contain half-and-half of the solids and the light rules.

The pressman has the better of this argument; staggering the solids is the correct basis for the finest impression and inking. The most difficult part of printing such a job is to get good inking, and the staggered arrangement of the solid plates is the best arrangement, according to your layout. If it were possible, a still better arrangement would be to have all the solid plates next to the ink plate and all the light rule pages next to the bed clamps.

Ink Mixing, Reducers, etc.

A friend tells me you can give me information helpful to me in my trade as a pressman, especially on mixing of inks and dope to use to stop picking and other troubles, makeready of halftones, and care of cylinder presses.

You will find information along these lines in "Practical Hints on Presswork," for sale by THE INLAND PRINTER; also you should keep yourself informed by subscribing to THE INLAND PRINTER.

HELL-BOX HARRY SAYS—

By HAROLD M. BONE

Some forms can stand on their own feet while other forms have to be lifted.

The boot and shoe advertisements should always be run as footnotes.

While stock is cut in the production department it takes the office force to cut the prices.

Should a compositor be referred to as a man of letters?

Newspaper editors find it hard to bear some cub reporters.

If the pen is mightier than the sword, in time all nations will probably be pen-ruled.

Loose estimating often puts the boss in a tight fix.

Some horses race neck and neck, but halftones frequently run shoulder to shoulder.

When dealing with an unscrupulous bookbinder the customer as well as his books gets a trimming.

A pressman was at point of death,
He stood right on the brink;
What brought him back to earth was
this—
A whiff of printers' ink.



Printing on Glassine Paper

Several months ago you described a method of printing glassine with a special anilin ink. Can you tell me where I can get full details of the process? Second, would there be an advantage in having all heavy plates made of rubber for this class of work? My experience has been that rubber plates require less ink for coverage and there is less chance of offset and sticking difficulties.

You can get the details from Meisel Press Manufacturing Company, Boston; Reco Machinery Company, New York City; Howard D. Salins Golding Printing Machinery, Chicago, and the U. P. M.-Kidder Press Company, Dover, New Hampshire. Briefly the process consists of printing from rubber plates with an ink carried in alcohol which instantaneously dries as the alcohol evaporates, almost immediately following the impression. The press is fitted with rubber rollers and a special fountain, into which the alcohol is automatically pumped from a tank to compensate for the loss of alcohol by evaporation. A fast-drying gum varnish that is part of the ink fixes it firmly against rubbing.

Workups

What causes the column rules to work up and almost cut through the paper? The slugs have burrs on the ends which cause the form to spring up at the sides when locked up. We have been inserting thin strips of card on the sides of the rules, but this doesn't help much.

The typefoundries sell a special tapered column rule which is helpful. The form should be very carefully locked up so that it does not spring, but rests very firmly on bed of the press. The quoins which exert pressure against the sides of the rules should be used to hold the rules, and the quoins at the foot of the rules should not be locked as tightly as the side quoins. The columns of soft-metal slugs should be longer than the column rules to keep pressure from the end of the column rules. The furniture at the top and the bottom of the page should be shorter than the width of the page. Strips of inner tube about one-quarter inch wide may be inserted between the column rule and slugs with one edge of the strip resting on the bed.

Silk-Screen-Process Colors

How may offset and sticking together, when one solid has been printed on top of another, be prevented? Black oil paints particularly will cause trouble from sticking and smearing.

For process work you should use silk-screen-process colors in a paste form, which are of very high grade and finely ground and work on the screen like butter. A special drier for these paste process colors is obtainable which will dry

One of the largest and most comprehensive assortments of type faces in the country . . . which in itself is rather insignificant . . . because, after all, it isn't so much the type faces we use that makes Willens Typography outstanding . . . it's the way in which we use them + + +

Willens
T Y P O G R A P H E R S
21 South 11th Street, Philadelphia, Pa.

In this panel from his typebook Mr. Willens points to what is most essential in doing good typographic work. It is brains

the colors on paper inside of an hour. When you are printing one solid on another the problem is different. Do not lay the sheets in one pile. Lay them in a number of piles, so that the ink on the top sheet of, say, pile 1 may set while you are placing sheets on other piles, and interleave with oiled-kraft slipsheet paper if the solids are heavy. It is best to lay the sheets in trays so that the piles may be moved without smearing.

Halftone Prints Broken

I am submitting print of a job which I think looks terrible. The job is running on a cylinder job press. Is the plate too large and solid for the press? Every impression makes the press rumble, yet the highlights are broken in spots. Also note the solids; plenty of impression, and yet they look gray. If I attempt to carry more ink, which appears to be needed, there is offset and the highlights fill up and get mottled. I added heavy varnish and drier.

In order to print plates of this size and mass on the press in question with minimum trouble: (1) Use a toned cylinder-press halftone ink; add nothing to it. (2) Have the temperature at least 75 degrees. (3) Mount the plates on patent metal blocks. (4) Use mechanical chalk relief overlay in addition to the leveling overlay. (5) Use two heaters at the delivery end, and arrange to have the sheets deliver into a slotted box barely large enough to allow the sheet to float down on the pile. One heater is placed below the box, the other for the sheet to shoot over or under, as preferred, when entering the box.

Printing Halftones Over Aluminum Ink

Recently I have been experimenting with aluminum ink and printing halftones in black over the same. You will note on the enclosed sheets that the black rubs off. I don't know whether the cause lies in the aluminum or the black ink. The black is a "two-color" or "overprint" black. Will you kindly state how to get the black to take against rubbing off?

The black ink rubs off because the aluminum ink is not dried hard on the paper and both rub off together. If practicable, order a hard-drying aluminum ink and a halftone black to take and dry on it. If you have considerable of these inks on hand you may add 2 to 5 per cent paste drier to the aluminum ink and make it dry over night against rubbing off, and 2 per cent paste drier, and enough bond or job black to make it take, to the "two-color" black.

Slur and Blurred Print

I am enclosing a part, three on, of a large sheet of printing done on a two-color press, first yellow, second black. What is the trouble on this job?

Much of the trouble is due to the use of inks not suited to the two-color press, which requires special inks. The cylinder printing the black form is over-packed, and the black plate is too low opposite the part of the cylinder which is over-packed. The little wheels with numerous points in their circumferences which help to hold the sheet snugly against the cylinder should be used. See that the bearers are clean, free from oil and everything else, and that the rack and segment are in correct adjustment.

Printing Reverse Plate on Metal

Is it practical to print on strips of brass, etc., from rubber plates on a job press? I thought we might do this on a job press and then print with a solid tint block over the ink.

The best way is to print on the brass from a cast in hard rubber in reverse with halftone ink of the quick and hard-drying type. After the ink has dried dip the brass in baking copal varnish and finally bake the varnish at about 150 degrees Fahrenheit. Use a hard packing and just enough impression to transfer the ink properly from rubber to brass.

Suggestion for Sprung Fountain

When putting the fountain on a pony press it sometimes happens that the ends become bent, which permits too ample a supply of ink to pass through. By putting a two-inch strip of cloth in each end of the fountain the flow of ink may be held down to normal.

This suggestion is all right for an emergency, but is of only temporary value. The fountain should be trued.

Ink for Use on Glassine Papers

Can you supply us with the name of the most reliable manufacturer of printing ink for printing on glassine paper?

You will find the inkmakers advertising in **THE INLAND PRINTER** reliable for glassine-paper ink of the best grade.

Strip Gumming on the Press

How is strip gumming done on the press?

With a cold mucilage. Dextrin is considered the best, as it does not dry out as quickly as glue. The mucilage is used on the press like varnish. It is troublesome work on the press, as the delivery of the sheets must be arranged so that the mucilage is dry on one sheet before the next falls on it. For an occasional job it is better to send the printed sheets to a finishing concern for gumming. If you have considerable gumming, it is economical to get a gumming machine. This may be purchased from the John J. Plegar Company, Chicago.

Color Sequence on Labels

Attached are some color sheets of one of our labels. In the past we have run these in the following color sequence: yellow, red, peacock blue, reflex blue, and gold. We were recently told that a better way is to print the key plate, dark blue, first, and then follow with the other colors. It is apparent that this is easier for register, but the question we raise is, Would we get the same color effect with the proposed sequence?

The suggestion is excellent. Send a sample of paper, proofs, and name of press to the inkmaker with proposed sequence and he will supply the proper halftone inks to produce the color effect that you need for your job.

Small Automatic Press

A customer, who is a manufacturer of erasers made up in different sizes and shapes, wants to get a small automatic printing press to print in one color on one side of the erasers.

You should write to the American Type Founders Company, Jersey City, New Jersey, and Brandtjen & Kluge, Incorporated, St. Paul, Minnesota.

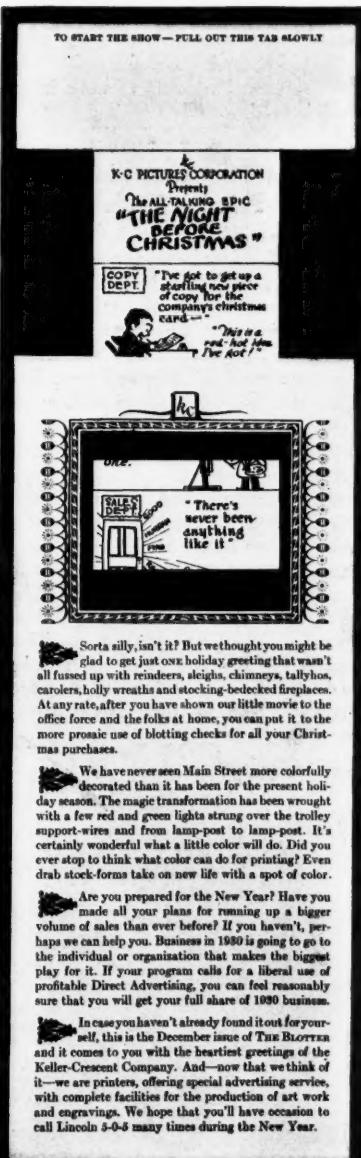
Imprinting on the Inside of Glove Wristbands

One of our customers wishes us to furnish him with chamoisette gloves with his name imprinted in gold on the inside of the wristband. None of our local printers are equipped to do this work, and we are asking you for the name of such a firm.

There are three ways available: First, have the glovemaker imprint the chamoisette in flat form before cutting and making up. This is the best way and is the method used with auto-tire covers, etc. Another way is to have a stencil cut

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and paint the gold ink on with a brush. The last and most tedious method is to do the work on a platen press. In order to avoid spoilage you should have the work done, if this method is chosen, by a printer whose equipment includes a platen press fitted with a special platen such as is used to print on the tops of made-up boxes. Golding Manufacturing Company and Thomson-National Press Company, both of Franklin, Massachusetts, and Chandler & Price Company, Cleveland, can supply the name of a printer equipped to handle the work.



A unique issue of *The Blotter*, put out regularly by the Keller-Crescent Company, of Evansville, Indiana. Lifting the tab shows, as though on a strip of motion-picture film, the growth of a Christmas-card inspiration. An example of an effective Christmas piece not afraid to mention printing orders

Gold Size Dries on Ends of Rollers

We are having considerable trouble with gold size hardening on the rollers outside of the form; in other words, we are having this trouble chiefly at the end of the roller. We are wondering whether we can possibly apply some material on the rollers at each end, as form is usually well in center of press.

For this trouble with gold size there is nothing better than smearing castor oil on composition rollers near the ends.

Regarding Drier

Could you tell us which is the best compound to dry a job coming from the platen press? Your answer will be appreciated.

Ample heat is generally all that is required. Pressroom temperature should be 70 to 80 degrees. Drying boxes may be fitted over steam pipes or above other sources of heat. Electric heaters of the portable type may also be used. An electric heater for automatic presses is sold by the Little Wonder Electric Heater Company, of Cleveland. Heat helps the ink to set, aiding in penetration of the varnish and accelerating the formation of a tough film. Drier may be added to the ink, from 2 to 10 per cent of cobalt paste drier being quite effective. You should consult your inkmaker about the drying problem, as the quantity of drier to be added varies with conditions, the material which is printed on, etc.

Green Halftone Ink

We are enclosing a booklet which formerly we had printed in black and red, but our customer suggested a change for the holiday number and we used a green ink instead of black. We feel that the completed book is not satisfactory as far as clearness of halftones is concerned. The question is: Using this green ink, would it be possible for us to show an improvement over the sample we are sending?

As the booklet is well printed and you have carried as much color as possible without filling, the answer is that you have done the best work possible under the conditions stated. A more concentrated and vivid green halftone ink that dries up on the surface of the paper would give a better contrast.

The Horizontal Press; Use of Trichromatic Inks

Where can I get information on how to work the horizontal press, and also on the use of trichromatic inks?

Write the makers, Miehle Printing Press and Manufacturing Company, at Fourteenth Street and South Damen Avenue, Chicago, for detailed information regarding the horizontal. The use of trichromatic inks is discussed in "Practical Hints on Presswork," for sale by The Inland Printer Company.

Collectanea Typographica

By HENRY LEWIS BULLEN

Our Ship?

How many pleasant dreams we spin
Of fortune when our ship comes in,
Meanwhile forgetting all about
The fact we never sent one out.

—Berton Braley

* * *

Lift It Higher

An echo of George W. Jones' address to the "Old Brigade," at their social gathering on January 25, 1895, which was held at the house of John Anderson, Castelhill, Edinburgh:

Come, Sons of Caxton, ye who ply
Our ancient art and mystery,
Whose fingers deft the dull types turn
To "thoughts that breathe and words that
burn";
However humble be your lot,
Your name and place o'erlooked, forgot,
If well that humble part you play
'Twill urge our craft upon its way
And raise it higher day by day.

Scorn the dull cloths whose narrow sphere
Is girt by wages, sport, and beer;
Whose hearts ne'er swell with gen'rous flame,
Who add no laurels to our name;
Content a gin-horse round to tread—
All holy aspiration dead.
With high thoughts mix your daily moil;
Yours is no base mechanic toil.

Art is your handmaiden, and waits
To bear her message from your gates;
And Science claims your potent might
With her 'gainst ignorance to fight.
Truth gains from you her Hermes' wings;
You crystallize thought as it springs,
And give it more enduring place
Than granite's strength or marble's grace.

Heirs of the Ages! enter in;
If your inheritance you'd win
Show yourselves worthy each to share
The charge committed to your care—
Pass it unsullied on its way;
But, while its banner you display,
O lift it higher day by day!
—AE., in *Scottish Typographical Circular*
(1895).

* * *

Work is tiresome, fatiguing, wearisome, tedious. The result is satisfying, thrilling, gratifying.—Speaker-Hines.

* * *

A sandwich man was observed tramping along a street with his advertising boards reversed. "Pardon me," said a

passer-by, "but do you know your advertisements cannot be seen—you have them turned wrong side out?"

"Sure I know it!" was the reply. "You don't suppose I'm going to work in my lunch hour, do you?"

* * *

First Occurrences in the Printing Trade

Signature indicators were first printed in 1472 in Cologne by Koelhoff. They first appeared in England in 1480. Catchwords, indicating connection of one page with the following page, were first used in 1469 in Venice by Johannes de Spira. Leaves were numbered before pages were. Leaf numbering was first used in 1470 in Cologne by Arnold ter Hoernen. Musical notes were first printed in 1473 in Esslingen by Conrad Fyner.

The thesis was first used in Ulm in 1474 by John Zainer. The punctuation marks we use took a lot of invention. Before printing the slanting stroke and the period had to serve for all purposes. Marginal notes were first used in 1469 in Rome by Sveynheim and Pannartz. Whatever evolution may or may not have had to do with Creation, it has had everything to do with printing as we practice it.



'Twas thus in our Art's early stage,
The Printers formed the lettered page,
And nobly used their occupation
To aid each rising generation.
Thus also Knowledge began to spread
And Ignorance hid its hydra head.

1782-1929

The printing house of L. di G. Pirola, Milan, Italy, recently issued a history with a description of the present premises and printing plant. Printing is combined with publishing. The book is a small folio of 254 pages, with 93 very interesting illustrations, the whole bound in stamped cloth. The text and the editing of the illustration are both scholarly; the production, while without the appearance of being of unusual excellence for the occasion, was evidently planned by one who knows well, and practices withal, the correct formulas of book printing, the failure to understand which results in the disgrace of so many pretentious books. There is a genealogical chart of the Pirolas from 1725 to 1887. The successors bear other names.

Collectanea values this book, not only for its admirable and interesting contents, but as an example of proper pride in the progress, achievements, and personalities which make many business enterprises worthy of historical commemoration. It is the spirit that makes for success in every generation, resulting in perpetuity. This Pirola book is in no sense an advertisement, as is too frequently the status of the hastily constructed histories issued by some American printing houses. The Pirolas and their activities were part and parcel of the history of northern Italy during strenuous times, and were associated with men of affairs of a civic and governmental character, while yet advancing in the technical aspects of their business. They were not mere shopkeepers, as the majority of master printers are; they made their types a force in their nation, right worthy of commemoration.

In America few such histories have been attempted, and usually they are not worthily written—usually better in the printing than the writing, because a true sense of achievement is lacking or the achievements were shopkeepingly commonplace. The best American history of a printing house is "An Oneida County Printer: William Williams, 1803-1838," New York City, 1906, 214 pages, illustrated. Williams printed in Utica. The book was written by John Camp Williams, a descendant but not a printer. Williams is not

widely known. He was not a great man, nor had he a large printing plant, nor was he an exceptionally good printer; yet his biographer makes it clear that he used his art-craft and its facilities with a full but modest understanding of their power in his environment. This, the true spirit which men worthy of practicing the art of printing should possess, brought Williams into contact with the leading spirits of his part of our country.

It is discouraging to find so many master printers who achieve fair financial success, yet remain among the Babbitts of their communities. Any non-printer reader of Williams' biography could not fail to be impressed with the fact that printing houses conducted by a man worthy of the printing art are to be rated among the higher educational influences of a community. The Williams biography was not made to be given away, as are most histories of printing houses. It was published by Scribner, handsomely printed on handmade deckle-edge paper, and bound in half vellum and blue-ribbed silk.

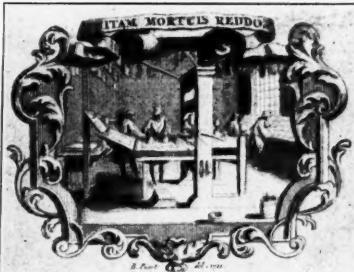
Why have we had no adequate history of Franklin's printing activities, none of the Wilsons and their University Press, none of Henry Oscar Houghton and the Riverside Press, none of R. R. Donnelley and the Lakeside Press, none of De Vinne and his press, to mention a few of the greater institutions, while there are several lesser concerns which have arrived at an age which would warrant a history, if they have made history? The absence of the spirit and the ability which would enable printing houses which have survived a century to make history is the most serious obstacle to a more general appreciation of the power and value of printing in human affairs. Could there be a greater incentive to success on the part of a master printer than a determination to make his plant worthy the attention of future historians?

* * *

Each Does His Part

Our struggling tides of Life that seem
In wayward, aimless course to tend
Are eddies of the mighty stream
That rolls to its appointed end.

—William Cullen Bryant.



Early printer's mark, used when printing was rated high among the professions



Early printer's mark used when printers were becoming proud of the enormous influence being wielded by their art, the mightiest of arts

English as It Was Written Before Printing Reformed It

Caxton, in 1490, translated and printed the "Eneid" of Virgil—the first appearance of that great poet in English. In the preface Caxton complains of the uncertainties of the English language. "Certainly," he says, "our language as now used varieith far from that which was used and spoken when I was born." And he relates his endeavor to translate a few old English writings into the "English now used. And certainly it was written in such wise that it was more like Dutch than English, so that I could not reduce ne (or) bring it to be understanden." Sixty years passed; another translator "Englished" Virgil and published his work in 1553. He wrote it in Scotch-English and his prefaces disparage Caxton's translation in the following lucid manner, which you are welcome to understand if you can, remembering it is writ in your very own language:

Thoch Wyllame Caxtone had no compatioun
Of Virgil in that buk he preyt in prois,
Clepanid it Virgill in Eneados,
Quihilk that he sayis of Frensch he did
translait,

It has nathing ado therewith, God wate,
Nor na mare like than the Deuil and Sanct
Austin.

Haue he na thank thatfore, bot lois his pyne.
So schamefully the storie did peruerte,
I reid his work with harmes at my hert.
That sic an buk, but sentence or ingyne,
Suld be intitulit eftir the poet divine.

Verily, English was a changeable, uncouth language until printers and proof-readers shaped it to present standardized forms. This is also true of all modern languages in use in Gutenberg's time, except the Italian language, which was then practically what it is today.

Good Things and Wise

Collectanea finds many shrewd excerpts, germinative of thought, in *Reinproof*, the house-organ of the Rein Printing Company, an able organization that prefers to reserve for itself the full profits which attach to the creation and sale of the power of printing intelligently done. It therefore deals with merchants and manufacturers direct, rather than with middlemen, who have gradually created a new profession which, unburdened with costly plants, succeeds too often in reducing printers to the low level of "hewers of wood and drawers of water" in the world of commerce. Here and there—may their tribe increase!—are found printing organizations with abilities which enable them to discard the middlemen. It is a contest of brains, and the better brains will win. Here are meaty excerpts from *Reinproof*:

Courage comes from having done the thing before.—Emerson.

It is no mere figure of speech to call business a profession.—Earnest Elmo Calkins.

The ultimate success of any manufacturer depends absolutely upon the general excellence of his product.—Andrew Carnegie.

I find in life that most affairs that require serious handling are distasteful. For this reason I have always believed that the successful man has the hardest battle with himself rather than with the other fellow. To bring one's self to a frame of mind and to the proper energy to accomplish things that require plain hard work continuously is the one big battle that everyone has. When this battle is won for all time, then everything is easy.—Thomas T. Buckner.

And, by the way, may *Collectanea* venture to say how nonsensical it is to print funny and wise-cracking excerpts, irrelevant to printing, in printing house-organs. This is a too general habit. The man or woman who can't find a superabundance of material, germinative of progressive brain interest, suitable to be placed alongside of his expositions of the benefits of printing to the commercial world, should enter the "human fly" and greasy "pole-climbing" sphere of uselessness.

* * *

A Benediction

Blessed be the hour wherein I bought
this book;
His studies happy that composed the
book;
And the man fortunate who sold the
book.—Ben Jonson (1573-1637).

* * *

The pleasant books that silently among
Our household treasures take familiar
places,
And are to us as if a living tongue
Spake from the printed leaves or pic-
tured faces. —Longfellow.

* * *

Success and failure are not chosen for
us. We choose them ourselves.—Mabie.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

New Ohio Law Is Drastic

Ohio newspapers will have a real interest in the next state assembly, for every publication in the state is now menaced by a law passed at the last session of their legislature. Whether it slipped through without the publishers knowing it or not, the fact is reported that a law was passed that calls upon newspapers to retract such utterances as are complained of as libelous, and the retraction must be in the same type, the same style, the same page, and under the same size headlines as the complained-of article. The law goes even farther and requires that the retraction be placed under a banner head, if one was used in the offensive publication, and in the same color of ink as that in which the original story appeared.

In all our experience we have never heard of any law against newspapers quite as drastic as that. And in years of experience with legislatures we have found it always much easier to get a law passed than to get one repealed. Amendment is more easily possible, and that is what will most likely have to be done in the Ohio case, if facts are as published.

With the Minnesota "scandal sheet" law now going to the United States Supreme Court, the same path may have to be followed by this Ohio law, but with the majority of publishers on the other side of the argument.

An Unusually Complete State Rate-and-Data Service

The best newspaper rate-and-business survey we have seen from any state is the one from the California Newspaper Publishers Association. The book, 8 by 10½ inches in page size, has 131 pages and cover. Well indexed, it provides immediate guidance to the newspapers in every county of the state. Each town is given liberal space in the way of information concerning population, business institutions, industries, churches, schools, retail outlets, etc., with names of newspapers and their publishers, the

rates, size of page, day of publication, and all that is necessary for an agency or advertiser to have.

The cost of such a publication must have been very great, but we imagine this was taken care of in the way of income from special advertising given to those papers and concerns which have attractive display space in the book.

Compilation of such a newspaper and trade survey must have taken a lot of time and some persistent effort as well as direction from the head office. We im-

"DISTINCTIVE
TYPESETTING"

POWER

★ To get the maximum pulling power from a minimum of space, newspaper advertising demands the most effective and most pleasing type treatment.

TYPOGRAPHIC SERVICE CO. INC

75 North New Jersey Street

★ Riley 1565

The newspaper publisher who recognizes the fact that the strongest argument he can make in selling space to new advertisers and influencing old ones to use more is proof that it pays recognizes the importance of effective typography. Important merchants in large cities have their advertisements set by specialists like the Indianapolis concern named in above-seen advertisement. They realize its results are of a profitable kind

agine the credit for all this goes to J. B. Long, manager of the California Newspaper Publishers Association. If he never contributes anything more than this book as a service to the newspapers of his association he has earned his salary and more for the next five years.

N. E. A. Advertising Exhibit

The National Editorial Association's advertising exhibit for the Advertising Federation of America convention, to be held in Washington, D. C., May 18 to 21, is now in preparation. The N. E. A. program for this convention is also being worked out, and within sixty days everything must be perfected to make the most creditable showing for country weekly and daily papers in the big advertising convention of the year.

The exhibit committee had a preliminary meeting in Minneapolis recently, and another in Chicago. Now arrangements are being made for such locations and space as may be available and desired in Washington to present attractively the merits of the country or local papers as advertising media.

In the advertising exhibit it has been planned to benefit every local paper in the United States. Whether members of the N. E. A. or not, such papers will be reflected in the exhibit, but the direct exhibit, with the facts and figures and materials to be prepared, will consist of those of the organization newspapers of the country. Here at last will be the opportunity to show and prove that it is organization and co-operation among the papers that really count. Newspapers that work together for general results will find in this great convention the crystallization of their ideas—the picture of the country or local press of the nation as it has grown in recent years to be. Not a poor, run-down, and scavenger proposition, kept alive by shiftless and irresponsible people, but a profitable, live, and leading industry of a nation, taking the news and service of publicity to a clientele paying for it and valuing it above many other necessities of life.

To do all this will require a lot of work on the part of the committees of the N. E. A. Expense will be largely taken care of by an appropriation made by the board of directors as authorized by the N. E. A. convention. The thing now to be realized is what can best be done

March, 1930

and how to do it. Suggestions to the exhibit and program committees will be welcomed for a sifting out of the best ideas in starting a new activity of nation-wide scope and effect.

Independent Stores Are in Belligerent Mood

Comes now the chain-store problem to glare at and growl at the local newspapers of the land. What to do? That is the important question with newspapers in many sections of the country.

The old, reliable locally owned stores have built up the towns, have contributed to everything in the genuine community spirit; have labored and saved and served for years. Now they see the chain stores coming into these trade centers so nicely prepared for them, and by new methods and advertising taking away a large share of their business. The result is that some of the independents have become resentful at the newspapers for running the chain-store advertising, and some others are even radical enough to demand that local newspapers refuse their advertising and also print hot editorials condemning all the chain stores.

Of course the newspapers can take neither of these steps. They are compelled to carry in their advertising columns any legitimate advertising that is offered, with pay guaranteed, that will not injure their own subscribers nor violate the laws nor otherwise appear objectionable. To do anything else might cause trouble with the Post Office Department, which grants the papers their second-class mailing privilege. And to run editorials condemning chain stores might involve legal complications that would be embarrassing.

However, the independents are organizing to combat the chain stores, and naturally they are going to use every club and every argument they can to stop the chain stores. It may in some cases result in a boycott of the newspapers by independents, but that would not be as disagreeable as the loss of the newspapers' second-class rate.

THE INLAND PRINTER

Page 101

It is suggested that instead of being radical and using drastic and injurious means to stop the chains, local independent stores might start a campaign of education to influence people by legitimate means to patronize independent stores which have built up the towns, and which have all their local interests there. They might do this not only in their advertising, but in circulars and

get angry and kick over the traces just because someone else does so. Rather confer with the independents and suggest other means. Impress upon the independent stores that a newspaper is a local institution just as they are, but that the newspaper cannot change the laws nor do as it might wish to do in all matters. The independents still have the factors of service, free delivery, and even charge accounts to help their business, besides the fact that their money and profits are all spent right at home. If local people will appreciate that, then the independents will be helped somewhat. If they will not appreciate it, then the newspaper cannot effectively change the trend of the times.

Newspapers and Box-Office Receipts

Is newspaper and magazine competition for advertising undermining all ethics and good judgment in the publication of our great newspapers and magazines? We have recently counted in a progressive daily paper twenty-seven patent-medicine and remedy ads of all sorts and descriptions, some of which we would not hesitate to bet were deceptive even if not downright frauds. And the next day and the next it appeared, and on Sunday an extra measure of the same sort of stuff was handed to those who pay for the paper to get news.

Many magazines run the same sort of stuff in job lots, and still claim circulations so far above the marks of ten years ago that we must conclude that the publications are either being given away or the people are avid for the questionable reading to be found therein.

At the same time we find all over the land newspapers and magazines maintaining a policy of strictest scrutiny of all such advertising offered them, while many will not accept patent-medicine advertising at all. The latter is true of a great many so-called "country newspapers," the family newspapers of the rural districts, where folks live together as friends and neighbors and are interested in every line of local news rather than in exaggerated advertising.



A beautiful first page sparkling with interest results from the use of Bodoni in the heads instead of the conventional gothic. The *Enterprise* is one of Wisconsin's many fine newspapers

letters carefully written to convey their arguments. And then they might back that up with emblems or signs, conspicuously displayed, showing that their stores are locally owned and independent of the chains.

The whole proposition is the outgrowth of modern conditions, of aggregations of wealth and management and system applied to merchandising. It is really an outgrowth of the mail-order house, which years ago agitated local dealers very much and caused the newspapers to taboo mail-order advertising as "foreign" and objectionable.

At least the newspaper publishers are now faced with a situation that will demand their best tact and good judgment; one in which it will not pay to

We believe we are right in stating that only ten or a dozen years ago it was the policy of most newspapers, at least, to censor very closely any medicine or quack advertising offered them, regardless of its source. Such advertising to get into these newspapers had to be ethical—free from fraud and preposterous claims of healing virtues. You don't see that same care and caution exercised today in some of the great newspapers and a number of the magazines. The bars seem to be down. Box-office receipts must be the barometer used to decide what shall or shall not be published, just as the box-office receipts seem to determine how rank and rancid the movies may be in presenting filth to the public in the guise of amusement.

And all this prompts the question in the first paragraph of this article. Is it competition for business that is undermining the ethics of the publishing business, or just a lessening of interest in the public weal because of the evident non-

appreciation of stricter measures and policies of the past?

It is not for us to promise or prophesy, but we surmise there will later be a reaction not only against suspicious newspaper advertising, but against immoral movies and suggestive billboard advertising—a reaction that will reach away into the box office, but only after the profiteers have fled with the spoils.

There is scarcely a newspaper or publishers' gathering any more that does not stress business above all else. We have received complaints from publishers against that tendency, but we have always excused it on the ground that newspapers must be made profitable before they can command respect and influence, and before they can refuse or control the advertising that is offered to them. Has it come to a day when they are not sufficiently profitable to stand on the ethics of a profession, or stand independently against a policy calculated to injure or demoralize readers?

Observations in the Field

A general movement is under way to benefit the creamery and buttermaking industry by educating people to the use of more butter rather than of substitutes which do not compare with butter in healthfulness and nutrition. To promote this use of more butter, plates and mats have been prepared by the National Dairy Council, Chicago, for advertising which they urge the newspapers to sell to their local creameries. In many districts where dairying is a big industry it is possible to promote pages of such advertising to be sponsored by other lines of business which are interested in the welfare of the community.

The Circulation Audit Bureau of the New Jersey Press Association announces the appointment of J. Douglas Gessford, of Newark, as managing director. The bureau will maintain headquarters at Newark, where it will develop the bureau and attempt to secure a general audit of each paper in the state.

Often it is more money in the newspaper's till to refuse to send out sample copies than it is to send them on every request. Clipping bureaus and people working up lists of names to sell often try to get copies of papers from every section for the promotion of their own game. Recently one of our readers sent in a letter from a Chicago concern which reads: "Gentlemen: Kindly send me your sample copy paper. Also subscrip-

tion and advertising rates." And if that request is complied with the newspaper has furnished the names of its local people to be solicited for orders of wedding invitations and announcements, stationery, etc. Sample copies to strangers should be worth \$0.10 each, and if they want advertising rates, etc., the usual rate card will take care of that.

The present war between the chain stores and locally owned businesses may soon be extended to a war between newspapers and radio advertisers unless cool heads and good management prevail. Newspapers promoted radio by stupendous publicity; now the child has grown to call its benefactor names and challenge its position in the business world.

This department had the unusual experience of a list of about seventy questions to answer for one valued reader recently. The questions were in the shape of a questionnaire concerning the consolidation of newspapers in a town with two weeklies. Every question was more or less applicable, and in general they were most intelligent and reasonable questions concerning the problems that might be encountered or to be considered in contemplating and accomplishing a consolidation. With a number of such mergers to our credit, and the fact that many more are in prospect all over the country, we hope to present at a later date such a symposium of ques-

tions and answers as may prove of interest to others studying or hoping for the same adventure.

Sigma Delta Chi, national journalistic fraternity, will sponsor an annual best-country-weekly contest in the state of Oregon. Members of the University of Oregon chapter of Sigma Delta Chi are working out the details and will offer special prizes for the contest.

In every state in the nation right now a "Use More Butter" campaign is being promoted by all branches of the dairy industry. Newspapers are being used very freely for advertising a product which has seldom appeared in the newspapers as paid business, while radio and circulars and letters are also being used. There can be no check or compilation of results except in the way of a greater consumption of wholesome dairy butter, and in this result newspapers with their frequent and steady repetition of the slogan will have a most respectable part. It is stated that if the farmers, or dairymen themselves, would use one more pound of real butter a week than they have been using, it would consume the surplus and place the industry back on the desired paying basis.

Every paper should have a standard rate card, laid out in the size and make-up requested by the A. A. A. A. Such a card is of the size that fits nicely into a regulation $6\frac{3}{4}$ envelope, gives all there is to be said about your space and local line rates, with discounts to agencies, etc. Use them in correspondence about rates, and in replies or when soliciting any transient account, local or foreign.

Headed Somewhere

Read any serious thinker, and your own brain will begin echoing, peopling its many ravines with spirits and sending forth voices; life will surge in its remotest sectors, and strange light appear on the questions that trouble you. Scientists and inventors tell us that every new discovery makes four or five other discoveries possible almost immediately.

When a printer goes out to develop friendships he discovers that he should have been advertising, building up some favorable pre-acquaintance. When he begins to advertise he discovers a sort of hypnotic spell pervading the office and shop personnel; an expectancy, a quicker step, a warmer glow, a sense that the good old ship at last is headed somewhere.—From "Spinal Columns."

Review of Newspapers and Advertisements

By J. L. FRAZIER

Huron (S. D.) *Evening Huronite*.—Your first page is nicely made up; the heads are of good size, there are enough but not too many prominent ones, and they are well balanced. Presswork is variable, there being considerable slur and some offset on certain pages. While this indicates too much ink and the smaller type is often filled up, the large display letters are not well covered. More impression, it seems, would help, but possibly the ink is not all it should be. If the presswork were better the advertisements would show up well; although some are crowded, they are well arranged as a rule. Pyramiding advertisements is a highly commendable feature. With the variety of display types and borders, which, however, is not as great as on many papers we receive, the effect would be rather bad if they were not placed in this orderly manner.

Anacortes (Wash.) *American*.—Although the green, the second color on the cover, is too light and run too thin, your annual industrial and holiday edition is commendable. The cuts are remarkably well printed, considering that ordinary news stock was used for all except the four outside pages. The general appearance is weakened because so many styles of type and borders are employed in the advertisements, some of which are overdisplayed and others crowded. The condensed block letter sometimes used is very objectionable. The best advertising display results when the one or two dominant features are prominently displayed and the rest of the copy confined to relatively small sizes. There should not be conflict such as results when many display items claim attention. We regret that the advertisements are not consistently pyramided and that you allow an advertiser the upper left-hand corner of any page whatsoever.

Indio (Calif.) *News*.—Everything considered, your Christmas number is excellent. The presswork is first class and the illustrative first page, which we have seen on several papers the past season, is printed better than on any of the others. Generally speaking, too many styles of type are used in advertising display, especially styles of different shape, which are particularly objectionable when combined in one advertisement. The back cover page, in which some of the displays are in Goudy Bold, a type face of medium width, and others in the condensed block letter designed for news headings, is particularly objectionable. Here, too, a point is brought out which applies to other advertisements: white space is wastefully used. The body matter is far too small, doubtless with your knowledge, but a deliberate sacrifice in order to make use of the line-casting machine. If you want to utilize the machine in setting advertisements you should secure adequate equipment—specifically, obtain mats for larger sizes of type faces.

Launceston (Tasmania) *Weekly Courier*.—We have enjoyed looking over your Christmas annual for 1929. The cover is striking and attractive. Presswork on large halftones printed in one color is excellent, as it is also on some printed over a tint base. The process color plates are too coarse and the edges too abrupt in some, an instance being "Snow and Sunshine at Pine Lake," on which the presswork is not of the same order as the one- and two-color pictures. The work on "A Corner of

in one advertisement cannot be justified in more than one case in a hundred. The advertisement of the Brisbane hotel is especially fine. There the fault of too many points being emphasized—which applies to many of the advertisements—is not objectionably evident.

Galveston County *Sun*, Texas City, Texas.—Your first page is well made up, and though the inking is light and dark in spots, and where dark there is slur, the presswork is fairly good. Although ornaments, and rules used as such, are purposeless and rather distracting, advertisements as a rule are good. The border is much too weak on the page of the Texas City Board of Trade. Even though advertisements as a rule are well arranged and displayed, and, as stated, quite satisfactory in most cases, the general appearance of the paper is weakened because such a variety of types and borders is used. Again, you set the display of one advertiser in type that fills the space, in some cases bigger than necessary, whereas in others nothing stands out; in short, some advertisements are buried in good positions because the display of surrounding ones is so much more pronounced. The appearance of the paper would be improved if you would avoid these striking contrasts, and all your advertisers would get much better results. Exceptionally light borders against exceptionally black ones, as in the displays of Springer and Suderman & Young on page 11, create a spotty and unpleasing appearance on a newspaper page.

Downers Grove (Ill.) *Reporter*.—The best feature about your holiday edition is the presswork, although the red is too dark and the green too light and thin on the effective special front page, which is printed in three colors. We regret you did not start page 3 with the regular masthead which appears ordinarily on page 1 and make it up in the regulation manner without advertisements. While the advertisements are commendably arranged, also neat and readable as a rule, there is too much mixing of unrelated type faces. The extra-condensed block letter ordinarily used for the news heads should never be employed in advertising. While the holly border often used is satisfactory because appropriate to the season, its appearance would be enhanced if a fine rule were run just inside. Such a rule would create a better effect of unity and add a note of finish, so to speak. If fewer styles of type were used in the advertising you could improve the appearance of the paper, and without any material change of layout. By having large fonts of a few styles in the full-size range rather than a little of this and of that your composing-room costs would be reduced; the time compositors spend running from stand to stand and pulling sorts from standing forms would then be reduced.

The Arenac County *Independent*, Standish, Michigan.—It seems illogical to designate one section of your December 11 issue (received about January 1, however) as No. 1 with the regular news and no advertising on the first page marked section No. 3. That page is exceptionally well arranged, with just about the right number of news heads, which are of good size and variety. It is nicely balanced. While the presswork is rather uneven and noticeably pale in places, it is of average good quality. As a rule the display and arrangement of advertisements are first class, but the appropriate



A BIT

OLD-FASHIONED

Perhaps some people look upon us as old-fashioned and deliberate in our movements. But our figures of growth at the end of each year show that we are sound and progressive. What we do, we do constructively, to help our agents increase their present volume.

With the aid of the esteemed Relation, our Advertising Department personnel, and our business-building magazine THE ACCELERATOR, we are building up our business with our agents on the solid foundation of service.

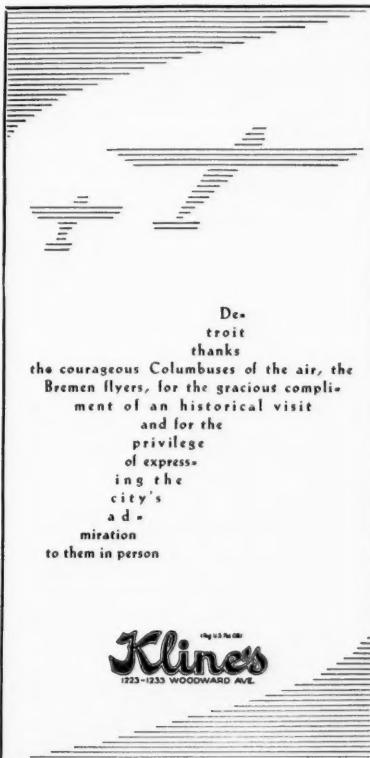
We will be glad to send you a copy of THE ACCELERATOR and a complete letter concerning our thoroughly developed methods of doing business. Write for it.

BOSTON INSURANCE COMPANY
OLD COLONY INSURANCE COMPANY

57 KILBY STREET, BOSTON, MASSACHUSETTS

There's real punch in this advertisement by Ray C. Dreher, of Boston, though a rule half as thick would undoubtedly give a better effect

Lalla" is even worse. Page decorations, where several halftones are grouped, are excellent, and the advertisements, while not stylish, are fairly good. Layout and display are satisfactory, but force and distinction are lacking because of the inharmonious types sometimes used together in them. More than two styles



This ad speaks for itself. It is an example of the work of H. Lodge Robertson, of the Thomas P. Henry Company, Detroit, Michigan

holly border used for so many of them is unfortunately too black and detracts from the type. In some instances, too, it makes serious inroads on the available white space. We would like to see a regular issue. Where plain rule borders are used they are six-point as a rule, and so too heavy; six-point rules as cut-offs inside advertisements are very bad. Where such rule is pieced out the joints are markedly objectionable. Whiting-out is not always the best; an example is the display of the Chatfield Milling and Grain Company, wherein the group of reading matter should either have been set larger to take up more space vertically or in a somewhat narrower measure, so that the space around it would be more nearly uniform. Crowding, as in the display of the Valley Chemical Company, is also sometimes apparent. The matter of minor importance here should have been in smaller type, not only to overcome the appearance of congestion, which in itself is objectionable, but to give the display greater contrast.

HORTORS, LIMITED, of Cape Town, South Africa.—We appreciate the copy of the *British South Africa Annual*. The cover design featured by a painting which shows an old sailing vessel beside a new liner is beautifully reproduced in process colors; presswork, as well as that on the insert "Cape Point," also from four-color plates, is of the finest. The same applies to the inside pages, especially the large halftones of the scenic views which are printed in black over delicate tints. We confess dislike for the contrasty and "hard" Bodoni used for the text, particularly because it is glaring and does not harmonize with the Goudy Handtooled, with which an old-style

face should be used. Quite frequently we find too much space between words. Take the first line of the last paragraph on page 81. We cannot understand why the "a" at the start of the second line was not run in at the end of the first. A checkup on the text shows no hyphens at the ends of lines, and this may in some cases have made the wide spacing necessary. When to avoid dividing words means exceptionally wide spacing between words, we feel it should not be attempted. It is a nicely which is commendable in de luxe brochures, but we feel that to apply the idea to an annual of magazine format is going too far. On the whole, advertisements are commendably handled, but the light ornate border used on many is too weak in tone for the types which are ordinarily found inside. Such borders lack unity, as each piece is an entity, and they appear to better advantage when a light rule is placed on the inside. Such a rule adds finish.

Hemet (Calif.) *News*.—While your pressman has turned out a fairly good job, the best feature of your holiday edition is the advertising typography. The trouble with presswork, where there is trouble, is that some halftones are unevenly printed, being especially very light in places where not properly underlaid. While the inking ordinarily is good, it is often uneven and very light in spots. On the whole, however, at least when compared with papers of average quality, the printing must be rated as good. We regret that you use the particular type in which the signature "Brudin's" is set; it is ugly, illegible, eccentric, and strikes a sour note, so to speak, among otherwise melodious tones. In order to make use of the machine for advertisements, body

matter is sometimes run too small, as witness the Patrick Holstrom display. Even in the Brudin advertisement the space would permit the use of type one size larger. The general appearance of the paper would be improved if fewer styles of type were in use, and the dominance of one good style would give the paper much more individuality.

Sallisaw (Okla.) *Democrat American*.—With respect to layout and display the advertisements in your Christmas edition are very good. They are not overdisplayed, a common fault, and as a rule liberal white space as a contrast to type makes the display very impressive. The advertisements on the whole do not measure up to the standard of their setting, because the type faces employed are not high grade and because at least two very objectionable ones are used. We refer to extra-condensed head-letter gothic and the old Litho Roman, an imitation engraved style, both of which are so suggestive of other and definitely appropriate uses as to appear improper in advertising. They are not to be compared with some of the bold romans or the newer gothics for use in advertising. A major display line should never be so weak in relation to the size of the space as in the advertisement for Isaacson's, which has an attractive wreath border. Compare that display with the one of the Sallisaw Ice Company, where the same round border is used, and you will see the point. A complete page border with the bands now at the sides just inside it would greatly improve the display of Pointer's Service Station, which lacks attention value because it lacks unity. Many advertisements lacking in force may be given it by use of a complete border.

THE BROOKINGS REGISTER
"SOUTH DAKOTA'S LEADING WEEKLY"

University Head in Plea for Support Home Schools

Mr. J. W. Parker

"Old Fashioned" Again to Be Heard on Campus

Argus School to Open on Monday; Big Enrollment

Pete Westergard to Head American Legion Next Year

Get Ready for Tickets; Books Are Selling Fast

City Zoning Ord. Recent Introduction in This Country, Forum Speaker Shows

Colleges Offer Big Picture Course

Peter Vethersland

More Than Half of Brookings County Farms Are Conducted by Tenants

Main Brookings Year
"REGISTER" FOR THE REGISTER, THE REGISTER, THE REGISTER

Salvation Army to Start Funds Drive Here Next Week

Gift Training School to Hold Next Saturday

Hundred Children Burned in Fire of Unknown Origin

Brookings to be Represented at Music Auditions

Pete Westergard to Head American Legion Next Year

Get Ready for Tickets; Books Are Selling Fast

City Zoning Ord. Recent Introduction in This Country, Forum Speaker Shows

Colleges Offer Big Picture Course

Peter Vethersland

More Than Half of Brookings County Farms Are Conducted by Tenants

Clinton Times Observer
"ROCK COUNTY'S LEADING WEEKLY"

Father And Son Banquet

Clinton Will Ballot On Bond Issue

Cooking

Farming

Radio Fans Tune In On Inauguration

Clinton Times Observer
"ROCK COUNTY'S LEADING WEEKLY"

Father And Son Banquet

Clinton Will Ballot On Bond Issue

Cooking

Farming

Radio Fans Tune In On Inauguration

The value of illustrations and of variety in headlines is demonstrated by these two excellent first pages, one from South Dakota and one from Wisconsin

Japanese Manufacturers' Agent Pays Visit to the Editor of *The Inland Printer*

A CHICAGO man was made to feel at home in England one day last summer when he found a citizen of the world's metropolis reading THE INLAND PRINTER on a train bound for London. On page 84 of this issue a South African reader relates how he was able to determine which lines in the advertisement of the Mergenthaler Linotype Company published last August were hand-set in original Caslon and which were set in Linotype Caslon on the machine. February was another big month in the foreign relations of THE INLAND PRINTER. A reader in Palestine wrote asking where lithographed letterheads for imprinting could be obtained; an Australian printer inquired about methods of water-color printing, as did also a printer in Norway, and the superintendent of the government printing office of India asked about several things. A number of other foreign inquiries are recalled, the letters on which have gone into the correspondence files.

The event of the month in this respect, however, was the visit of Keech Fukagawa, proprietor of the Fukagawa Shokai, manufacturers' agent, 25 Nishi-konyacho, Kyobashi-ku, Tokyo, Japan. Mr. Fukagawa went first to Toronto, Canada, to inspect the new plant of the MacLean Publishing Company, as its description in the June, 1929, issue intrigued him. Pleased with his inspection, he called upon the editor of THE INLAND PRINTER and was so gracious as to say that this was but one of many benefits he had received from reading this magazine, which he stated was the most widely read of all foreign printing journals circulating in Japan.

Mr. Fukagawa's most important business in Chicago, however, was with the Miehle Printing Press and Manufacturing Company, of which he is agent for Japan. Asked what share of Japanese business American manufacturers obtained, he said, "The lion's share," particularly when it comes to presses. The Germans, he stated, sell a great many specialty machines and paper cutters, also gravure presses, but America leads. Japanese printers, he said, are quite partial to American machinery.

The vogue for water-color printing, about which he had read so much in THE INLAND PRINTER, interested Mr. Fukagawa a great deal. Not having time to see the different manufacturers of supplies, he asked for their names. He

also expressed a wish to hear from manufacturers of such products as do not compete with those he already handles.

Mr. Fukagawa gave an optimistic report on China. His opinion of prospects there checks with information otherwise obtained to the effect that more and more Chinese are learning to read, that newspapers and periodicals are rapidly increasing in number, and that numerous new Chinese and foreign firms are being established each year. This in turn is borne out by figures which show that while imports into China of materials for printing and lithography amounted to but \$690,000 in 1927, the total for 1928 was \$1,278,500. When the figures for 1929 are ready it seems safe to say the increase shown in 1928 over 1927 will look small inasmuch as during the year just past one American firm sold one order of three-fourths of a million dollars to a Shanghai concern, the British and American Tobacco Company.

Here, too, THE INLAND PRINTER occupied the spotlight, for the fact of the

big order was made known to a representative of THE INLAND PRINTER who, given the name as that of a subscriber for many years, called at the big plant in Shanghai some weeks ago. Here, the representative was told, the executives depend upon the magazine to keep in touch with the latest developments in the printing industry, and are influenced greatly by it. Another subscriber visited in Shanghai was Sunny Ho, of The Commercial Press, who has contributed at least one article to the columns of THE INLAND PRINTER. One indication of the potentialities for selling American printing machinery in China is given by the fact that this one firm employs a force which consists of over four thousand men.

The staff of THE INLAND PRINTER is proud of the fact that it is read in the most remote parts of the world, that it is helpful to men like Fukagawa and Sunny Ho, and that as a result it can be instrumental in increasing the business of the manufacturers in its field in foreign lands where opportunities are constantly becoming greater. Its efforts to aid the subscriber as well as the advertiser will never be lessened.

Business Review for February

THERE is some reason for encouragement in the fact that the iron and steel industry, recognized as the leader of all industry, is showing definite signs of an increase in operating schedules. This has been brought about by the gain in orders for automobile, railroad, and construction steel.

With the return of a large production of steel products, together with the renewed activity in the automotive field and the anticipated start of many large Government and municipal building programs throughout the country, there should be a corresponding reduction of the present unemployment rate. When labor, acknowledged as the best customer among the ultimate consumers, returns to productive employment, there is of course an increase in the consumer purchasing power, resulting in an increased consumption of goods. This naturally has a favorable reaction on the business of the retailer, wholesaler, manufacturer, and producer of raw materials. So far, however, no marked change has been reported in the employment situation.

Weather, always a vital factor in the retail business, has been favorable in many parts of the country, notably in

the South and Southwest, and much of the central and western sections. The late date of Easter, April 20, may prove helpful in that it gives the consumer a longer period to recover from the financial turmoil into which many were plunged, thus enabling him to make an adjustment and arrive at a willingness to partake in the usual spring buying.

An important factor in any business recovery is the ability of business men to secure operating funds at the proper rates. At present the money market is exceedingly tight, but lower money rates and more stabilized conditions are anticipated in the near future. Bank clearings have been running below the figures for the corresponding period of 1929, while the number of bank insolvencies has somewhat exceeded the figures for the same period of a year ago.

Just at present the agricultural outlook is not so favorable. Shortly after the middle of the month grain prices throughout the world went tobogganing. Wheat was the first to go, and it was soon followed by corn, rye, and oats to new low levels. The downward movement was strikingly comparable to the stock-market crash of last fall. The wool market is still marking time, although

the outlook for cotton goods has improved somewhat through the reduction of output brought about by drastic curtailment among most of the manufacturers. Heavy surpluses, coupled with a falling-off in consumption, have exerted a downward pressure on the dairy products. A price recovery can hardly be expected until storage stocks now on hand have been materially reduced.

What threatened to be a serious strike in the ranks of the textile workers of New York City was happily straightened out without much difficulty before it had time to spread to other cen-

ters or to awaken sympathy of workers in allied industries.

Conditions remain unfavorable to any sustained strength in the stock market. Any indication of a rise is generally followed by a backward slide. The market might be likened to a patient anxious to get up and about, but too weak to stand.

The present indications, unless some unforeseen happening occurs, point to a gradual improvement during the spring months. Then, after a slight rest during the summer period, renewed activity in the fall should bring the situation back to a more normal level.

—————
Goudy's Deepdene Is Now Available
for Monotype Equipment

A BOOKLET in process of production now in the Norman T. A. Munder plant at Baltimore, Maryland, will shortly be issued to herald the fact that Frederic W. Goudy's charming Deepdene type, heretofore obtainable only in foundry type and for hand composition, is available to users of the monotype. A page-proof dummy which THE INLAND PRINTER has recently re-

lines of roman caps and small caps, all fourteen-point, the following descriptive analysis by Kent D. Currie, which appears on page 8 of the booklet, is interesting and not one iota extravagant:

Deepdene is unique among Mr. Goudy's already diverse types. The family relationship existing in his other faces, subtle and delicate though it may be, has vanished, and here we discover a new and pleasing form of expression. The outstanding characteristic of Deep-

GOOD TYPOGRAPHY MUST BE THOUGHTFUL,
ITS BEAUTY ORGANIC—A DEVELOPMENT OF ITS CONSTRUCTION AND
NOT MERELY THE RESULT OF ADVENTITIOUS AIDS.

It requires even more than the tasteful use of ordinary materials. Good typography is usually simple in construction; it does not follow, however, that simplicity implies poverty of invention, but simplicity does imply the elimination of everything not necessary to the beauty of the result sought, or the fulfilment of its purpose.

First showing of the Monotype company's Deepdene

ceived warrants the belief that copies of this new brochure, like those by which the Lanston Monotype Machine Company's Garamont and Italian Old Style were introduced, will be regarded as treasures, and later on, like them, be actually listed for sale in booksellers' lists. While most of the booklet is devoted to showing this charming and distinguished type as in actual use, there is a center-spread display of specimen lines of all sizes, six- to sixty-point, of which the six-, eight-, ten-, and twelve-point may be set on the machine.

In connection with the accompanying panel showing not only the roman and italic in upper- and lower-case but

dene is its acid, "typey" quality. The letters seem to have been cut direct rather than interpreted from drawings, and while all of Mr. Goudy's types have been singularly free of machine-like regularity, there are "tool marks" and "accidents" to Deepdene that contribute greatly to its character. The roman composes delightfully in an even, warm gray color. The effect as a whole is regular and well-ordered, but the variety among the individual letters speeds the eye and avoids monotony.

Deepdene is perhaps the most bookish face Mr. Goudy has yet created, yet it has more "interest"—color, movement, and quaintness—than any standard book face that comes to mind. He has been fortunate in securing a high degree of legibility, for Deepdene makes easy reading, whether it be a paragraph or a hundred pages. The Deepdene Italic is of special interest; it has more sprightliness and

vigor than any italic hitherto available to every printer. It agrees admirably with the roman in color and will make a delightful page of itself. One feels that this face will do much in recreating an interest in the italic form. It is frequently said that the italic is a cultivated taste, but if that be true it is likely due more to the italic available than to any reader's opposition.

Deepdene is brilliant and vigorous. It seems to lend spirit to the very words themselves; it inspires reading, just as we prefer lively adult penmanship to regular, schoolboy script. If it was Mr. Goudy's avowed intention to create a "simple, reasoned design" he has been amazingly successful—and moreover he has unknowingly included much of the simplicity, charm, and vigor of Fred Goudy himself.

THE INLAND PRINTER, which has consistently deplored the fact that in many quarters within the past few years there has been such disregard of the prime qualities of legibility and beauty, hails the fact that facilities have been provided for a tremendously increased use of this beautiful creation. The turn from the eccentric and unnatural already evident should be given impetus by monotype Deepdene, which it seems is making its appearance at a most opportune time for advertising and printing and for the Monotype company.

—————
Advertising's Sole Purpose

We cannot enter into academic discussions of tradition. We must have our advertising read. We must convince the people of the truth of our stories and of the value of our goods. We must use whatever devices come to hand.

If modernism fails, it fails because it does not achieve our ends. It does not achieve our ends if it repels rather than attracts. If there is in modernism a germ of a better way of presenting our messages, we must seize upon it and isolate the germ and turn it to our ends.

We cannot afford to discard it because the traditionalists say it is horrible. We have no time for cultists whose fetish is antiquity. We must search and examine and analyze. We must get down to the essentials. And one of these is that modernism—blackness, bigness, boldness, asymmetrical, dynamic design, forced perspective—does attract the eye and command attention.

We must not be mastered by modernism, but must control it and turn its forces to our needs. We must deafen our ears to the chants of the Vestals. The mummery of outworn traditions must be ignored. The romanticists and classicists and traditionalists must be considered only in so far as they contribute to practicality.—R. T. Sanford in "Class and Industrial Marketing."

A Summary of Notable Trends in Printing and Advertising in Great Britain

By W. HAROLD BUTLER

LOOKING backward is not usually a good motto for a printer or an advertising man, but it is sometimes instructive to hold a mental review of the various happenings of the recent past. Most of us learn from this past, even though we build for the future. "There is nothing new under the sun," runs the adage. Ideas that have been tried and proved in one decade can often be adapted to suit a present-day problem, or will help provide a new angle of approach, a new inspiration. With this theme in mind let us hark back for eighteen months or so, and note the salient features of that period. What are the points to be particularly noted?

During the past eighteen months the modernistic tendencies in the production of type faces have been on the wane. There has been a steady return to the use of the older families: Caslon Old Face—most useful and legible of all types—Bodoni, Garamond, and Cloister. This return ends a cycle of about twenty-five years. Advertisers are realizing that the primary object of type, in fact, the only reason for which type is used, is that it may be read—to deliver a message. Unless the really legible type faces are chosen, much of an advertisement's effectiveness is lost at the start.

Not that any well grounded advertiser has really forgotten this. The acid test has been to continue to use sound typography in the face of the "fashionable" jazz effects wherein the stunt layout man with typographical gymnastics has ignored everything except that his advertisement shall be weird enough to satisfy even himself.

One swing of the typographic cycle has brought a rush of the German sans-serif faces. Erbar, Kabel, and Futura have been used almost daily, together with the Gill sans-serif issued by the Monotype company.* The writer does not favor the use of these faces, on the score that in the matter of legibility they leave something to be desired and that the severe sameness of letter tends to become monotonous. Against this, however, one must admit to have been

*The sans-serif faces produced by the American typefounders apparently had not been made available in England at date of writing this article.

charmed with some particularly arresting layouts presented in all these type faces. One good feature has had to be observed when using these sans faces: Frills and flourishes are taboo. One cannot get them in. This is all to the good.

Readability should be the keystone of advertising typography. It is therefore with a feeling of regret that one records the appearance of such type faces as Ultra Bodoni, Cooper Full Face, Onyx, Koloss, Boul Mich, Sphinx, etc. One regrets these additions because they but add to the existing clutter of unsuitable type faces for effective printed salesmanship. Not that they should be condemned out of hand. Each and every one possesses possibilities. They have been used—effectively *very* seldom, and ineffectively very often.

The skilled typographer knows that he may have to wait months before one of these faces definitely fits into the atmosphere he wishes to create in his layout. And therein lies the danger to the youthful practitioner, who, regardless of suitability of letter, feels that he must use a new face or be accused of lacking the modern outlook of presentation. As a point of interest: In the course of the preparation of some hundreds of layouts during the past twelve months, the writer has only felt *once* that Ultra Bodoni was needed. Of the others mentioned, the opportunity to make good use of them has not yet arrived.

In a class different from the foregoing group, and issued by the Dutch foundry of Joh. Enschede en Zonen, is a type called Lutetia, which may have a future. Three further German designs, (1) Adastra, a hand-tooled display italic, (2) Lucian, an addition to the delightful Bernhard family, and (3) Fette Koch Antiqua, a real rugged black fellow, are distinctive, legible, and handsome. Vogue, the British typefoundry product which made its first appearance at the Printing Exhibition in London this year, will require some very careful handling to be effective. Venezia, from the same house, and a revival of a Jenson character letter, holds a much better chance of success. Stark, another British design, a "wavy sans," if such it can be termed, is in course of preparation.

Excellent progress has been made by composing-machine companies in cutting of well designed faces. These companies are to be commended on striking out for themselves and producing new virile, readable faces with a distinctive and pleasing appearance. Their advertising literature has been exceptionally good. In particular, the Monotype company in its *Recorder*, a quarterly issue, has given some very interesting information concerning the historical background of most of its products. To a keen typographer this affords pleasant and instructive reading.

There has been a definite reaction to the advertisement that was set at every angle except that which the normal eye can read easily—the horizontal. The wonderful geometrical figures prevalent a year ago are receding. In their place a saner method is in evidence. This is all just so much to the good.

One gets the impression that presentation generally has been distinguished by a harmonious yet interesting simplicity of arrangement. All-type advertisements have increased. Usually these advertisements have been first-quality examples of typography. It is not an easy matter for a typographer to stay the wandering eye with his "soldiers of lead," and a quiet study of their special features has been worth while. Larger space has been used. At least three very prominent advertisers have run large-space advertisements set in the Goudy, Caslon, and Cloister families backed by some very newsy photographs. Most of these layouts, too, have been characterized by a lavish use of white space effectively handled. The squaring-up of each and every line, so prevalent a year or so ago, has almost disappeared except in those advertisements based on the German school of design.

Real photographs have loomed large for illustration purposes. Heads, large and small, have had a very long and continuous run. These have been reproduced in various ways from the ordinary halftone to retouched halftone prints reproduced again in line. For newspaper work the deep-etched halftone, with its dangerous possibility of showing some smudgy hard lines where least wanted,

is giving way to the plain, straightforward well etched halftone. This means that one has had to have really good originals, and the photographers have played their part valiantly.

Color photography in this country has definitely advanced beyond the experimental stage, though the only exam-

mates of "The Lyndhursts," "The Laurels," and "The Firs" have had their kitchens, drawing-rooms, dining-rooms, and bedrooms photographed and displayed to the world at large, emphasizing some particular product under their own signature. Call this appeal what you will—hero-worship, prestige, confi-

The new presentation has been what one might call a serial advertisement divided into two methods: The advertiser has taken space on four or five different pages of a newspaper all on the same day. Each of these spaces contains a portion of the complete advertisement, which appears in the last space taken in the issue. The success or failure of this scheme would seem to depend upon the reader being sufficiently interested to pursue his quarry, always assuming that he commences at the first chapter. Then the complete advertisement is set 3 inches by 1 column, 4 inches by 2 columns, 6 inches by 3 columns, and 8 inches by 3 columns. In this latter case the complete story is told each time.

Progress has been made in the color shades. After a long and tedious campaign a "standard" set of tricolor ink shades came into operation on August 1 of this year by mutual agreement between master printers, engravers, and inkmakers. It is too early yet to find out just how effective this will be, but many a production man is looking forward to the day when one set of color plates will look the same in three competitive groups of magazines.

This is a step toward standardization generally which it is hoped will spread to papermakers, publishers of technical and trade papers, and other branches of the business. It is also stated that the standardization of trade-paper sizes is shortly to be an established fact. Anything that would simplify the present conditions would be received with open arms by many advertisers, agencies, and the publishers themselves.

Many new periodicals have been born recently—good readable publications—most of them containing either a photogravure or offset insert on fashion or domestic subjects in addition to all the usual features of this class of media. The photogravure and offset processes have advanced considerably in technic.

Printers generally are more alive today than has been the case for some years past. A well known London master printer, addressing some of his contemporaries, said: "Advertising agents with the zeal of youth have ventured where printers hesitated. . . . Printers would do well to cultivate imagination and get their eyes off the case; give them a rest and cultivate larger vision."

This advice has been acted upon in many cases. Quite a number of printers today have their service departments, wherein a prospective customer can have his work intelligently treated with due regard to the sales value of his message.



These four advertisements appeared in the same edition of one newspaper, but each on a different page. Rough layouts indicating the relative sizes are supplied, as copies of the paper containing them were not available when article was prepared

ple of actual work produced for printing purposes that the writer has noted was in the *Times* Printing Supplement.

Quite a number of campaigns have commenced operations with teaser advertisements this year. What the actual results from these curiosity stunts are would make interesting reading. Some of the efforts must have cost a great deal of money for very little return; others have undoubtedly aroused curiosity to create at least an initial sale when the real campaign got under way.

Testimonials have provided the main theme for hundreds of advertisements. Celebrities, prominent society people, actors, authors, big-business directors—all have contributed to the avalanche of the "we-use-it-it-must-be-good" appeal, applied alike to an ordinary soap or a high-powered car. Further, the in-

dence, snobbishness—the tendency has not yet finished its course.

A new approach angle for prospectus advertising, and also a new presentation method, have been developed during the past twelve months. First, the case of the prospectus. In many instances a new advertiser has appeared in the press. An ordinary, well displayed consumer-appeal advertisement has been inserted in various newspapers. Within a day or so of the appearance of these advertisements the organization advertising has issued its prospectus seeking public investment. Some of these new advertisers must have found it a profitable measure to adopt, as they have continued their displays after the financing has been completed. Others, apparently not quite so successful, have stopped, or were content with raising the desired capital.

There is better coördination of departments and a little less resistance on the part of the directors to equipping their printing offices with the newest type faces and modern machinery for the production of the finest work.

In the newspaper world, of course, new machinery is always being installed, and the big national dailies are constantly engaged in erecting large buildings to cope with their ever-increasing circulations. More than ever the daily newspaper is becoming a daily magazine. The recent number of the *Times* Printing Supplement—thirty-two pages of a full-sized newspaper packed with authoritative articles of every conceivable subject pertaining to printing, together with a four-page color insert—was a masterly production which has received a vast amount of praise.

Big developments too are now taking place in the provinces of Great Britain.

Every day, in every way, we are getting crisper and crisper

Everyone today lives crispy! Crisps are making an crisp! A national food—an important as bacon and eggs, potatoes and bread. In fact, Potato Crisps are a great addition to everyone's every menu. Over one billion pounds of crisps were sold last year. Innumerable finds that a dozen delicious dishes and snacks could be made from them. No wonder the world is crazy for the table in an instant! As here's no such cold as cold meat, hot as a cheese sandwich,

and crisper

with salads, and in many other ways. Besides being a table delicacy, Smith's Potato Crisps are to be found in every restaurant, hotel, and eating establishment. Everyone likes Smith's Crisps—so light and brown and appetizing. They are really good eating. And they should be! Made under conditions of the strictest hygiene from the finest ingredients! And remember, Smith's are the only crisps that are to be bought everywhere.

SMITH'S
POTATO CRISPS ARE IT!

3d. and 3d. packets, and Family Tins at 1/4 each.

SMITH'S POTATO CRISPS LTD., CRICKLEWOOD, N.W.

Does Modesty Register on Your Cash Journal?

BEFORE us is the beautifully printed and valuable booklet "The Art of Photo-Engraving," published by the American Photo-Engravers Association. On the last page is a fifteen-line paragraph discussing the importance of proper paper, and crediting the Champion Coated Paper Company for stock used in this booklet. The same page also carries a five-line item complimenting Charles Hellmuth, Incorporated, on the highly satisfactory Hellmuth inks used on this job. And is there a third paragraph commending the printer's skill in so attractively combining paper, type, cuts, and ink in this fine job? Nary a word! Not even his initials!

While the association doubtless will offer several reasons why the printer of this booklet does not share the spotlight with the papermaker and the inkmaker,

less their experience has shown them the value of identifying their printing. But a few of the larger plants, and most of the smaller shops, indulge this expensive tendency to send out good printing unidentified by their name or crest.

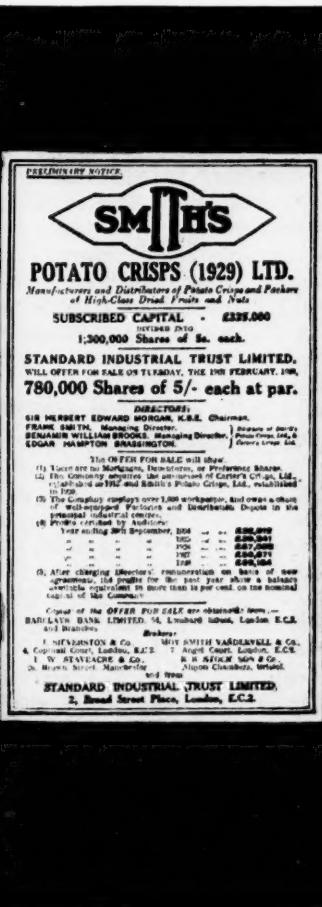
The matter has a number of angles. Perhaps you seek to avoid responsibility. In England a printer who omits his imprint on election literature is subject to a stiff fine. The answer to this argument is that you would do much better to refuse to produce a job on which you are afraid to have your name appear. Only rarely is a substantial printing business built on a foundation of disreputable varieties of printing.

Perhaps you think the customer will object. Well, why mention the matter at all? The Lincoln automobile is delivered to the purchaser with its name in the most conspicuous place possible. Practically every other reputable product is labeled in a conspicuous place. Simply run your name or seal in small size in the lower inside corner of a page at the end of the job. In most cases the customer will not see the imprint at all. If he does see it he will have more respect for you because you are not afraid to identify your printing; and subconsciously it will serve to increase his confidence in his printer.

Perhaps you don't want your competitors to know what orders you handle. Well, a printer with such an insufficient hold upon his patronage isn't going to last long anyhow. If a competitor, seeing your name on a job, can turn around and steal that customer, then your competitor is a better salesman—and there is no law to prevent salesmen from selling to anyone's clients.

Or is it just natural modesty, distaste for too much publicity? Then you have missed your calling. Publicity is the very foundation of the printing business. Without people's desire to tell the public their story, and the public's willingness to listen, printing would amount to nothing. Publicity for your own shop will yield additional dollars and cents for you; a desire to operate unnoticed will yield business for the sheriff.

So identify your printing. Put your name on your work, like any high-grade business institution. Your name on a job says to the reader: "This is my work. I'm proud of it. And I can do as well for you." Many a good order is placed without estimate after the interested prospect has noted the printer's name on the job. Don't be too modest!



A new method in prospectus advertising. The display advertisement preceded the organization's announcement of the securities offering by a day or two

Huge newspaper combines are rivaling each other in producing evening newspapers. As far as one can see the public is getting better and bigger dailies.

the general fact remains: The printer's name appears too rarely on his product. This futile modesty is not displayed by many firms of wide reputation; doubt-

New Books for the Printer's Library

The Swan Song of Illegibility

Page-by-page examination of "The Advertising Parade," consisting of the 150 advertisements selected as typical of the finest periodical advertising of 1928, discloses one fact of vital interest to printers: The absurd and illegible efforts toward modernism—those meaningless atrocities which THE INLAND PRINTER was the first to condemn and has continued to so condemn—are not represented by a single advertisement. Modernism has plenty of examples in this collection, but they are of the clean, skilful variety which worthily demonstrate that sane modernism, interpreted by qualified ability, has contributed to progress in printing and advertising.

Four widely known judges, representing respectively advertising agencies, advertisers, publishers, and the public, selected the 150 advertisements from a group of 300 chosen from the entire field of American periodical advertising by Robert Hunt, who edited "The Advertising Parade." While each advertisement is rated and ranked, we believe that the relative ranks are of far less importance to the printer than a careful, unhurried perusal of every advertisement in this fine collection.

"The Advertising Parade" is worth ten times its cost to the printer who attains to "big league" composition, or who already produces it and wants to maintain that same standard. The book should be bought and used by *every* printer, for its advertisements will stir new ambition in the soul of many a printer who has been content to produce slovenly or mediocre composition. These advertisements offer probably the finest specimens of composition ever brought within covers. They give you and your compositors something very tangible to study as well as definite suggestions on layout and copy in innumerable fields.

"The Advertising Parade" may be purchased through The Inland Printer Company at \$7.70 postpaid.

A Textbook for Apprentices and Journeymen

"Printing for Apprentices and Journeymen," by Harvey Arthur Witt, a printing instructor in the Lathrop Trade School, Kansas City, is another contribution to the instructional literature of the printing industry. This book has a

number of interesting features, one of which is the obvious effort throughout to enable the advanced apprentice or journeyman to make progress without any great amount of direction by an instructor. The classification of jobs under twenty-six headings is helpful, and the individual efficiency record is a form which the student or journeyman himself, as well as the instructor, can use in estimating progress.

Chapter headings—which go farthest in a brief review to indicate the scope of a textbook—are as follows:

Measuring the Learner's Progress; Lettering and Layout Work; Job Analysis and Job Plans; How to Make Layouts; Copy-Fitting; Estimating and Cost-Finding; Examples of Good Printing; Imposition and Lockup, and Training for a Foremanship.

"Printing for Apprentices and Journeymen" may be secured through THE INLAND PRINTER at \$2.00 postpaid.

A Text on Bookbinding

"Bookbinding," by F. R. Smith, is one of the Pitman series of works on industrial subjects. It covers all bookbinding processes, and is well illustrated for the benefit of those having little knowledge of the trade. It may be purchased through The Inland Printer Company at the price of \$1.10 postpaid.

Layout Technique in Advertising

For the typographer who is serious, who wants to get down to brass tacks, and who is willing to study, here is a book well worth buying. And it can be bought right. In view of the paucity of text in relation to price of at least two widely heralded books touching upon the same subject it is, in fact, a bargain. It is not in itself a typographic specimen worthy of note as such, and the selection of specimens given as examples do not indicate that the author, Richard Surrey, is a type fan. The 226 pages, 6 by 9 inches, set in the characterless but certainly pleasant-to-read Century Expanded of a size which is both easy to read and indicates a desire to give full measure, fairly bulge with sound instruction.

As inferred, the book has to do with the use of type rather than type itself, assuming possibly that enough has already been written about the latter. In the case of printers and typographers this is probably a good thing, as it means

more information on features which are not so familiar. The best general idea of what the book covers is perhaps given in limited space by the following list of the volume's chapter titles:

Layout in Relation to Media; Division of Space; Focus, Field, and Fringe; Arrangement of Units; Static and Dynamic Design; Twelve Variables of Layout; Headlines; Shaping and Placing Illustrations; Typography; Placing Product or Package; Trade Names; Trade-Marks; Trade Characters; Borders; Ornament; Coupons; Pointing Devices; Backgrounds; Type Mortises; Perspective; Lighting; Contrast; Symbolism; Twenty-five First Principles.

It will be noted from these titles that the author's interest is in newspaper and magazine display advertising; indeed, no examples of jobwork or direct advertising are given. However, the principles enunciated and in many instances demonstrated by diagram and advertisement are equally as applicable to other forms of typographical work. This is especially true of the basic second, third, fourth, fifth, and sixth chapters listed in order in the preceding paragraph, and not at all untrue of most of the others. Furthermore, the job compositor or designer of direct advertising who feels that publication advertising provides no lessons for him is deliberately closing his eyes to opportunity.

The author's view of layout is indicated by this paragraph from the second chapter, "Division of Space":

Some readers are likely to feel that this is a curious subject to introduce at the beginning of a work on layout technique. Their idea of layout, probably, is that it is the science of the arrangement of units within a given space. And while, for practical working purposes, this comes pretty close to fundamentals, the student of layout will find his path easier and his results more satisfactory if he embraces at once the real fundamental of layout, namely, division of space. In other words, instead of layout being a process of addition (of putting together the units), it is much more easily grasped when seen as a process of division.

He then goes on to explain the principles of space division, reason-why text being supplemented by rough diagrams which, being void of anything that might serve as a counter-attraction to the point under consideration, make any misunderstanding seem impossible. And then there are completed advertisements in which the particular feature of layout is practically applied in connection with type matter. While of course the simple diagrams referred to are not essential in connection with all subjects in the book they are used wherever necessary and are one of the outstanding features.

"Layout Technique in Advertising" may be ordered through The Inland Printer Company at \$4.15 postpaid.

COST AND METHOD

By WILLIAM R. ASHE

This department deals with problems of cost accounting and production, and practical questions will be welcomed. However, estimates upon specific jobs will not be furnished

Elements Entering Into the Cost of Hand Composition

The average hour cost for hand composition as compiled from 164 plants in 1928 was \$3.60 a chargeable hour. An analysis of this cost is found to reveal the following elements:

Wage cost	\$1.560
Fixed expense cost .....	.390
Current factory expense cost .....	.355
Machine-cast type and materials cost ..	.075
General commercial cost .....	.433
Selling, stock handling, shipping, and delivery cost .....	.790
Total cost	<u>\$3.603</u>

This cost a chargeable hour was at 63.8 per cent productive time, and represents for each dollar of cost of hand composition the following items of cost:	
Rent and heat .....	.0275
Insurance .....	.0035
Taxes .....	.0036
Depreciation .....	.0526
Interest on investment .....	.0210
Wages .....	.4329
Light and power .....	.0020
Spoilage .....	.0019
Miscellaneous expense .....	.0169
General factory expense .....	.0778
Machine-cast type and materials .....	.0208
General commercial expense .....	.1201
Selling, packing, shipping, and stock handling .....	.2194
Total	<u>\$1.0000</u>

The average workman looks at the wages paid him for an hour's work and says, "Gee, look what the Boss makes when he charges the customer \$3.50 to \$4.00 for an hour's hand composition!" The customer also fails to understand the fairness of a \$4.00 charge, which, after all, if the Boss got it, would return only 10 per cent profit on cost of \$3.60.

According to the cost a chargeable hour, wages represent \$1.56, on top of which it would be necessary to add \$2.04 for all other factory and front-office costs. An additional 130 per cent, nearly two and a third times the wage cost, will be found to be necessary to recover all your composition costs.

You may not believe it true in your business; you may think your shop is an exception. Just remember that the successful printer is an exception as well, and that it might pay you to know.

Is Your Business Out of Tune?

Two different printers presented what to them appeared an inexplicable problem, an inharmonious result from discords. When approached on the subject of costs the two printers declared their respect for legitimate hour costs in estimating and selling all jobs manufactured, yet found no profit, but rather loss, at the end of the year. The enigma of losses resulting from use of full hour costs, plus profit, might have been solved in both instances had each possessed a finer appreciation of the value of perfectly tuning all business elements in harmonious relationship to the whole. But the average printer is unable, without a necessary tuning fork, to detect these discords, for the printing business is instrumentally made up of many strings, any one of which can spoil the melody of profit if unadjusted.

These two printers were trying hard to make something melodious out of untuned, unmelodious relations. But when cost standards and economic standards were applied, discords were located. An analysis and comparison, under light of cost facts, revealed overequipment and an idle-time cost in one instance, which completely overshadowed all the profits added to the jobs manufactured. In the other instance the tuning fork of cost-system analysis established the fact that equipment was economically occupied, production was good with a splendid ratio of sales to plant investment, but administrative and selling salaries were consuming profits considerably faster than they could possibly accrue on the basis of the plant's usual volume.

Most shops are confronted with some such element of discord, which lies hidden beneath the maze of facts. When statistical facts of business are assembled intelligently, through the instrumentality of a good cost system, these dissipating, discordant notes are quickly located, and adjustment can be made to a fine point where all elemental strings will blend in a harmony of profit.

1928 U. T. A. Hour Costs and the Miehle Horizontal Press

In the November issue we published a schedule of average department hour costs as determined by the United Typhothetae from the cost reports received from many different printshops over the country. Included in this schedule were rates on several types of equipment that were not finally published in the "1928 Ratios for Printing Management" for the reason that particular rates excluded in the ratios booklet did not truly reflect fair average costs because of an inadequate number of reports or inadequate cost experience.

Our article, in so far as rates were concerned, was an authoritative reprint from statistics issued by different Typhothetae locals in their periodic cost bulletins on purported authorization by the national headquarters. We assumed, in error, that the full list was published in the 1928 ratios, whereas certain rates were withheld, though these withheld rates were published throughout the nation, through several locals, weeks in advance of the ratios publication. The assumption was that the complete list of ratios would be published.

Among these rates was listed the average hour cost of the Miehle horizontal presses, which was originally broadcast through the different local publications from authoritative data; but, because there were only a few of these presses in use up to the end of 1928, this rate was not published in the ratios. We do not know the number of presses from which the published rate was determined, but since the U. T. A. did not finally publish it in the booklet the number and experience were evidently insufficient to support the cost as a fair representation of performance.

My own personal opinion is that the rate found from this limited experience is not truly reflective of a fair average hour cost for this press, as I have only this month worked up costs on a Miehle horizontal installed in August, 1929, on

which the average hour cost for five months is found to be considerably less than the 1928 published cost.

Setup of Costs for a Small Two-Man Shop

I have figured my hourly costs for composition and pressfeeder's hourly cost. They seem to be too low. Fixed expenses for the month are \$99.44; details given. My salary is \$30.00 a week and pressfeeder's wage is \$12.50. My rates are figured on an investment of \$2,500.00. I have a small printing office with one 9 by 12 Chandler & Price press and also a 12 by 18, and I hire one boy to feed. I do the composition myself and all other work—cutting stock, binding, and makeready.—*Kentucky*.

I would suggest that you keep an accurate daily record of the employment of your time and the pressfeeder's time, showing the exact time used monthly for specific work. During the month you and your helper have performed certain productive work of setting jobs, makeready, and running on presses. You should determine whether or not these hours at rates being used will recover your monthly expenses. This can be accomplished with very little trouble.

By way of illustration, suppose you set up a statement of expenses for the month, using the average monthly fixed costs as sent me, making up a distribution according to investments and floor space which will read as follows:

STATEMENT OF MONTHLY EXPENSES

	Overhead and Office	9 by 12 Press	12 by 18 Press	Bindery	Total	
Investments	\$300.00	\$1,000.00	\$400.00	\$200.00	\$2,500.00	
Square feet floor space	700	625	100	125	1,750	
Rent, \$0.02 a foot	\$ 14.00	\$ 12.50	\$ 2.00	\$ 2.50	\$ 35.00	
Insurance, \$1.70 a M.	.51	1.70	.68	1.02	.34	4.25
Taxes, prorated	.26	.50	.20	.30	.10	1.36
Depreciation, 10 per cent	2.50	8.34	3.33	5.00	1.66	20.83
Interest, 6 per cent	1.50	5.00	2.00	3.00	1.00	12.50
Fixed expenses a month	\$ 18.77	\$ 28.04	\$ 8.21	\$ 11.82	\$ 7.10	\$ 73.94
Salary	43.80	42.00	12.00	7.20	15.00	120.00
Wages of boy	7.50	...	25.00	12.50	5.00	50.00
Light	1.26	1.00	.25	.32	.50	3.33
Power	...	...	3.67	2.00	1.00	6.67
Telephone	5.00	...	...	...	...	5.00
Delivery	10.00	...	...	...	...	10.00
Advertising	8.00	...	...	...	...	8.00
Miscellaneous	5.00	...	...	...	...	5.00
Department cost	...	\$ 71.04	\$ 49.13	\$ 33.84	\$ 28.60	...
Overhead cost	\$ 99.33	38.64	26.73	18.41	15.55	...
Total cost	\$...	\$ 109.68	\$ 75.86	\$ 52.25	\$ 44.15	\$ 281.94

Overhead is distributed to department costs on a pro rata basis.

From record of time kept you find that you have spent a total of 70 hours in the composing room, 50 of which are for productive job composition and 20 for unproductive work, such as office corrections, distribution, proofs, etc. The balance of your time shows 20 hours makeready on 9 by 12, 12 hours on 12 by 18, 25 hours of work in bindery, and 73 hours on solicitation, office work, etc.

You should charge up different departments with your salary according to the hours used in each as illustrated, on a basis of \$30.00 for a 50-hour week, or a rate of \$0.60 an hour.

The time records should be kept so that you will know the amount of the chargeable and the non-chargeable time each month of yourself and the helper, along the lines of the following summary, which would be used for allocation of the month's payroll:

CHARGEABLE AND NON-CHARGEABLE TIME

Employee	Overhead Office etc.	Composition Chg.	Non-Chg.	9 by 12 Chg.	Non-Chg.	12 by 18 Chg.	Non-Chg.	Bindery Chg.	Non-Chg.	Total
Yourself	73	50	20	20	..	12	..	25	..	200
Helper	..	..	..	70	30	40	10	19	1	200
Total	73	50	20	90	30	52	10	44	1	200

Departments would be charged with both chargeable and non-chargeable payroll time.

From a division of the chargeable hours of departments into the total department costs you will arrive at the cost a sold hour. A profit should be added. Thus the costs might show:

Composition	\$109.68 \div 50 = \$2.19
9 by 12 press	75.86 \div 90 = .85
12 by 18 press	52.25 \div 52 = 1.00
Bindery	44.15 \div 44 = 1.00

You will note, on a basis of 200 possible hours to each press, that the productive time figures 45 per cent on the 9 by 12 and 26 per cent on the 12 by 18.

value it at used rates. This should tell you month by month whether rates are high enough to recover total expenses.

Wage Costs

I would like to know what part of production wages should be. Instead of lumping the wages in one figure, I would like to know what part is composing room wages, pressroom wages, and bindery wages. The reason is that my wage costs are high, so I am trying to trace and see in what department are these high wages.—*Wheeling, West Virginia*.

The U. T. A. ratios for 1928 show wages in a 25 per cent relationship to sales and 44 per cent in relation to total expense cost exclusive of materials. This, however, is only an average guide.

The only checkup of any value on wages of factory departments is made by ascertaining the actual individual department costs a chargeable hour and comparing the elements of these hour costs with average industry costs.

The entire payroll cost of composition or presswork in your plant could not be used as a basis of comparison, for almost every business differs in size or character from others; consequently a worth-while comparison is possible only when wages are reduced to the costs a chargeable hour.

If you have a record of the chargeable hours in the different departments, divide these into the respective department wages. The result is a wage cost a chargeable hour. These wages will be found to average as follows:

Hand composition wage at 63 per cent productive time	\$1.56
Linotype, 70 per cent	1.59
Small platen, H. F., 44 per cent	.86
Small platen, M. F., 47 per cent	.71
Medium cylinder press, 63 per cent	1.79
Large cylinder press, 66 per cent	1.68
Cutting machine, 53 per cent	1.02
Girls' hand bindery, 87 per cent	.51

If these hours closely approximate your activity, with 50 hours devoted to composition, then the rates shown would, at your expenses, conform somewhat to the costs you are using. However, to be certain you must know the exact hours put in on different operations and work up the monthly statement of costs. You must also be certain that the monthly expense statement includes all costs.

The Valuation and Sale of Good Will

I would be very grateful to you for assistance in the solving of an economic problem, namely, that of the basis for leasing my plant. Failing health of my wife and consequent removal to a more favorable climate confront me, with the probable necessity of disposing of my plant either by sale or lease.—*Missouri.*

Without a more intimate knowledge of all considerations it would be impossible for me to give more than some very general suggestions as a basis for your calculations on this matter.

Good will is defined as an intangible asset of an established business, developed through efficiency, honesty of dealing, and quality of product, or existing by reason of location or some monopoly which assures more than ordinary earnings. Good will seldom attaches to a printing business by reason of location, as it does to a retail business catering to staple needs, nor do we find any possibility for claiming a monopoly over any of the processes, machinery, or methods used in manufacturing printing.

Exceptional profit is the test of good will, and is directly traceable to specific cause. In this business exceptional profits accrue to printers who combine the qualities of an honest servant, an exceptionally fine workman, and a good business. These qualities win respect and confidence of all the customers, and a good report of honesty and fair dealing in their experience tends to win new patrons. Good will usually exists in a printing business, if it exists at all, for these reasons, and will continue so long as exceptional profit continues, which is the justification of its existence.

If the excess profit depends upon reputation and continues in the degree to which that reputation is respected, then the good will exists only so long as past reputation is maintained.

If this be the only condition under which good will attaches to your business, that is, is due to your own individuality and inseparable from it, then it is practically non-existent and cannot be capitalized by others unless you retain some apparent connection or your name is used by successors.

Some measure of good will, however, appears in a proper introduction to your trade of the person or persons who are to succeed you, and exists in opportunity and prospect, in so far as successors may establish themselves individually in the confidence and esteem of customers who will probably continue their patronage under equally advantageous handling of their business. Often the right to use the firm name under which a business has

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established its reputation carries a certain opportunity value, though the value of a printing-firm name continues only so long as its historical reputation is consistently maintained.

I believe that, where an individual through many years of faithful building has accumulated good will in this manner, his successor should recognize the existence of a favorable opportunity for capitalizing the firm name and introductions, and that under these conditions his venture would be more assured and more profitable than a new business.

The value of your business depends partly upon the value of net worth and partly upon earnings. If your business has averaged \$8,000 gross income, \$25,000 sales less \$17,000 expenses, it is worth more than the value of net assets of \$35,000. Gross income of your business should be computed for at least the past five years. The statement of gross earnings might appear:

1925 income	\$ 3,500
1926 income	5,000
1927 income	4,750
1928 income	6,800
1929 income	8,000
Total for five years.....	\$28,050
Less managerial salary at \$3,000	15,000
Total net profit	\$13,050
Average a year.....	\$ 2,610

If this average net profit is capitalized at 6 per cent then the value of your business, based on its net earnings, is \$43,500. At 7 per cent its value would approximate \$37,285.

If 6 per cent would be considered an average net return for a printing business of the size of yours, then the 6 per cent capitalized value indicates value of good will to be \$43,500, less the net assets of \$35,000, or \$8,500 for the good will. This is proven by the necessity of the \$35,000 assets at 6 per cent, which would demand a normal net return of \$2,100. The excess return is averagely \$510 a year, which would be 6 per cent on the \$8,500 value of good will.

This is entirely a matter of agreement. In this industry, where the element of competition can so quickly hazard a successor's advantage, especially where customers are few in number, full consideration should be made by seller and purchaser of all hazards involved during the period in which the successor must gradually and progressively displace the former owner in the good graces of his trade. Since this takes several years of time at least, during which a large part of the former owner's good will may be lost in competition, the capitalized value of excess earnings should be reduced.

Obviously a successor able to hold the accounts would realize on his investment by reason of character, standing, and proven ability, rather than through imparted good will on the part of his predecessor. As a consequence it is held by many that printing good will is nonexistent except as it be invested in the temporary advantage of using an old firm name until the new management will have become established. This requires from a year to two years of trial, during which the customers may be expected to retain respect and look for a continuance of the former service. In the meantime the temporary historical value attaching to the old name is gradually diminished and finally supplanted by the newer impressions and reactions, whether they be good or bad.

Since good will might extend in influence of business up to two or three years, a certain value attaches to the old firm name and to the opportunity advantage gained through introduction of the successor to favorable circumstances of continuing the business with some degree of its former good results.

A fair basis of settlement issuing from these considerations might be a fifty-fifty split of the good-will value as determined from average excess net earnings of the past five years. This would give the successor an even break, since it is hardly possible he would be enabled for some years as fully to realize on good will as his predecessor probably could if he continued the business.

These conclusions are based on the seller's desire to retire. On the other hand he might desire to continue business, in which event there would be no occasion to sacrifice the value of good will as it attaches to him or his firm.

From these considerations a fair selling price, determined from a desire to sell, would properly be:

Sound value of net assets.....	\$35,000
Capitalized excess earnings or value of good will, \$8,500; less \$4,250, or.....	4,250
Total selling price.....	\$39,250

If the purchase price is not paid in cash and a mortgage is taken, such a mortgage should bear 6 per cent interest on an amount up to about 50 per cent of the value of purchase price, and a premium of 1 to 2 per cent on that part of the mortgage in excess of 50 per cent as a compensation for extra risk.

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Advertising is a workshop where the writers shape their words to purpose and to sell; where artists groom their art in the fine mold of commerce.—*From "Ramblings," Marion, Ohio.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

U. T. A. Directors Set Date of Boston Convention

The board of directors of the United Typothetae of America, meeting at the Washington headquarters, has selected October 13 to 16 as the date of the annual U. T. A. convention, to be held at the Statler Hotel, Boston. The midyear meeting is to be held at Cincinnati, April 10 and 11. A committee was appointed to coöperate with the Bureau of the Census toward the end that the Census of Manufactures be made more beneficial to the printing industry; and an appropriation was authorized for selecting and training candidates for positions as secretaries of local Typothetae groups, a service which is very much needed right at the present time.

Craftsmen Conduct a Typographic Contest for Apprentices

The Worcester (Mass.) Club of Printing House Craftsmen is conducting a typographic contest which is open to any recognized apprentice in any printing establishment or any student in any printing school in the United States. The task is to set a letterhead for the Worcester club, copy for which is as follows:

The Worcester Club of Printing House Craftsmen, Worcester, Massachusetts. The Officers are: Henry P. O'Connor, President; Charles W. Kellogg, Vice-President; George Hunter, Secretary-Treasurer. The Board of Governors: Daniel Griffin, George Hunter, Elmer Johnson, Carl Kallstrom, Charles W. Kellogg, Henry O'Connor, Joseph O'Leary, Eignar Ringquist, Raymond Rosseel, William Wood. (The emblem and motto, "Share Your Knowledge," should be used.)

The job is to be printed in one or more colors on suitable stock 8½ by 11 inches in size. Each contestant may use his own judgment as to type faces, ornamentation, and general arrangement, and the following standards will be observed in judging the contest: (a) proper workmanship; (b) fitness to purpose; (c) conformity to principles of design; (d) excellence of the typographic display, and (e) suitability of stock.

In summarized form the contest rules are:

1. No contestant shall have had over three years' experience as apprentice or student.
2. Each entry must include: (a) five proofs on kind of stock proposed; (b) photograph or snapshot of locked-up form or forms from which proofs were printed, showing clearly all details of the form or forms and the lockup materials (send photographs of all the color forms); (c) signed statement from foreman or instructor, giving name and address of contestant, length of time in the trade or in printing school, and a declaration that the proofs are the unaided work of the contestant.

3. Mail all entries flat and addressed to: Charles W. Kellogg, Trade School, Chatham Street, Worcester, Massachusetts.

4. No entry shall bear contestant's name. The contest supervisor will give each entry an identifying number to be used by the judges.

5. Only one entry will be accepted from any contestant entered.

6. No entry will be accepted which bears a postmark of later than April 30, 1930.

The prizes to be awarded in this contest are as follows: first prize, \$10 in gold; second prize, a stainless-steel composing stick; third prize, a year's subscription to a printing-trade magazine; fourth prize, a copy of "The Student's History of Printing," by M. W. Haynes.

Value of Simplification Urged by Warren Representative

Earl Bowman, western representative of the S. D. Warren Company, accompanied by Clark Weymouth of that company, has been addressing meetings throughout the Southwest in favor of a simplification and standardization program for the paper and printing industries. Surveys made by the Warren company, says Mr. Bowman, substantiate the Government's report that multiplicity of printing-paper and mailing-piece sizes annually wastes thousands of pounds of paper. He has been warmly received by the groups which have heard his message in cities of the Southwest.

"Dad" Mickel Dies

E DWARD P. MICKEL—more familiarly known to the entire printing industry as "Dad" Mickel—died on February 26 at Nashville as the result of injuries sustained in an automobile accident occurring January 21. The complete story of "Dad" Mickel's career appeared on pages 57 to 59 of *The Inland Printer* for September, 1929. That article truthfully and very fittingly concluded: "The printing industry owes him an unpayable debt because his efforts have been inseparably bound to the highest interests of the industry—because the trade's progress has been the real beginning and end of all his projects." The industry mourns his passing, and rejoices that the fine spirit and benefits of his accomplishments shall live on imperishably.

U. T. A. Compiles Wage Changes

The research library of the Department of Education, United Typothetae of America, Washington, D. C., has compiled an extensive table showing the wage scales operative in open- and union-shop plants throughout the printing industry on January 15, 1930, and indicating the changes which have occurred since the date of the U. T. A.'s last wage-scale compilation. Wage changes which have taken place from 1921 through 1929 are presented in another table prepared by this department.

Chicago Printers to Have Course on Printing Mechanics

The Master Printers Federation of Chicago is organizing a class in printing mechanics which will give estimators and others in the offices of printing plants greater familiarity with the mechanics of printing and allied industries. Engraving, electrotyping, machine typesetting, offset, binding, and papermaking are included among the important subjects to be covered in this course. Under the tentative plan the class will be addressed by an authority on his special field, after which the group will visit a plant and witness the practical application of the information just received. The class is limited in number to thirty, and will probably be started early in March. Applications for enrolment should be addressed to the federation as soon as possible at 608 South Dearborn Street, Chicago.

New D. M. A. A. Convention Date

A change has just been announced in the date of the 1930 Direct Mail Advertising Association convention, which was to have been held at Milwaukee, October 8 to 10. In order to avoid conflict with another Milwaukee convention the date of the D. M. A. A. convention has been changed to October 1 to 3, just one week earlier than first planned.

Will Display Historic Knife

One of the many interesting exhibits at the printing exposition of the Richmond (Va.) Printers Association, to be held March 18 to 22, is a cutting knife used to cut Confederate currency into single units from the printed sheets during the Civil War. Efforts have been made to prepare a distinctive collection of interesting material, and the Richmond group is planning on a record attendance.

Huge Magazine Production

The Cuneo Press, Chicago, reports that in January it produced over twenty million copies of nationally known publications. This plant handles magazines many of which are recognized throughout the civilized world for their leadership and large circulation.

Graphic Arts Seek \$2,500,000 Center in New York City

New York City's Board of Education has received a request for a \$2,500,000 educational center to provide for the educational activities of the graphic-arts industries. A campaign, sponsored by all of the employers' and the craftsmen's organizations, will be conducted to secure favorable action on the petition.

The seven educational activities now operating in New York City are as follows: School for Printers Apprentices, enrolling 500; School for Journeyman Pressmen and Pressmen Apprentices, enrolling 240; School for Machine Typesetting, enrolling 100; School for Photo-engravers, enrolling 250; School for Web Pressmen, enrolling 150; N. Y. E. P. A. classes in applied design and layout, mechanics of printing, etc., enrolling 300, and the Central Printing Trades Continuation School, which enrolls 1,400. Thus about three thousand are now attending classes in the various centers. The proposed center would not handicap, but only enhance, the present efforts, bringing these activities together under one roof and providing adequate facilities for competent training. In addition this center would make provision for the electrotyping, stereotyping, lithography, offset and rotogravure, bookbinding, ink-making, and other industries which at present have absolutely no educational facilities.

The petition requests a 1930 appropriation of \$2,500,000 for the construction of an educational center comprising about 200,000 square feet of floor space, to be erected at 257 West Forty-fifth Street on a site now owned by the Board of Education. To this building would be transferred the schools now in operation at various points, giving an immediate enrollment of about three thousand students, and as new educational work in the graphic-arts industries was undertaken attendance would be greatly increased and the new center would begin to enter into its incredibly wide field of usefulness. The New York City plan is deserving of the most cordial support by all who look toward the broadest development of educational work within the local graphic-arts industries.

New York City Union Holds to Its Plan for Five-Day Week

New York Typographical Union No. 6 on February 9 rejected the proposal of the Publishers' Association of New York City to increase the compositors' wages three dollars a week over three years, at the rate of a dollar a year, thus showing insistence on its demand for a five-day week. The union is continuing its endeavors to secure the five-day week on all newspapers employing its members.

Thomson-National Changes in Personnel

The Thomson-National Press Company, Incorporated, Franklin, Massachusetts, has announced the following changes in personnel:

J. Gus Liebenow, acting as western manager, has been made a vice-president in charge of sales. Mr. Liebenow was formerly the sales manager of the National Machine Company, and has been connected with the Thomson-National company since its inception.

Philip J. Doherty has been appointed New York manager to succeed T. L. Bashwiner. Mr. Doherty was associated with the Golding company prior to its purchase by the Thomson-National organization, and has seen

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considerable service in the Thomson-National Press Company's western office.

B. M. Parsons has been appointed New England manager. His record of service extends back for more than ten years with the National Machine Company and also with the Thomson-National Press Company.

Ortley Discusses Salesmen at Chicago Meeting

George Ortley—who is almost as well known throughout the printing industry as is his home city, St. Louis—was the speaker at the February 7 meeting of the Printers Supply



GEORGE ORTLEY

men's Guild of Chicago. Discussing the subject "An Analytical Salesman," Mr. Ortley offered the opinion that a supply salesman often might benefit by talking less and thus allowing the prospect to ask questions or discuss the product handled by the salesman. Mr. Ortley's message was cordially received by the many supplymen who were attending the meeting.

Help the Manufactures Census

Those who receive blanks from the Bureau of the Census, regarding the Census of Manufactures, should take them seriously and cooperate instead of disregarding them. This census is of genuine importance to industry in general, and the small effort of filling in the blanks and returning them will be more than repaid by the benefits received by printers and publishers from the results of this survey.

Los Angeles Club Preparing for Craftsmen's Convention

The Los Angeles Club of Printing House Craftsmen is making careful plans for the accommodation and entertainment of brother-Craftsmen attending the annual convention of the International Association of Printing House Craftsmen at the Ambassador Hotel, August 18 to 21. Arrangements for a smooth-running and enjoyable convention are proceeding very rapidly under the direction of John Hilliard, chairman, international convention committee.

Intertype Corporation Moves Into New Building

The Intertype Corporation has moved its executive offices and two manufacturing plants into the twelve-story Trade Facilities Building, 360 Furman Street, Brooklyn, New York. The structure is immediately on the waterfront and has finest facilities for shipping by water or rail. The corporation occupies space on four floors, aside from that used by the model printing department in the tower and the large storage space in the basement. The compact arrangement of the entire establishment under one roof, in contrast to the former arrangement, is expected to result in economies and other benefits which will fully justify this departure from the earlier plan. Liberal provision has been made for expansion.

Hollingsworth Basic Bond

Announcement is made that the Hollingsworth & Whitney Company, Boston paper manufacturer, is now producing its Hollingsworth bond and Basic bond under one brand name—Hollingsworth Basic bond. As these two bonds are identical in character and quality, being made from the same formula in the same mill, this change is logical and will result in important production economies. Hollingsworth Basic bond is made in white and twelve bright colors, and will be stocked by established dealers throughout the country.

Scores Printing Schools

J. R. Riddell, the principal of the London School of Printing, is not especially impressed with the educational efforts of the nearly five thousand printing schools in the United States and Canada, judging them on the basis of information gathered during his recent visit to the North American continent. Only five or six of these schools, he states in the pages of a British publication, are qualified to give competent instruction to printing students. "While a tremendous amount of money is being spent on equipment for these schools, the graduate often is not qualified to get and hold a position," comments Mr. Riddell.

Death of Ansley Wilcox

Ansley Wilcox, president of the Huebner-Bleistein Patents Company, Buffalo, died late in January at the age of seventy-four years. He achieved prominence in Buffalo as a lawyer, and also accomplished much in the direction of advisory law and civic activities. He was a schoolmate of Woodrow Wilson and a friend of Grover Cleveland, William McKinley, Theodore Roosevelt, and William Howard Taft. The plan of holding local and county elections in odd-numbered years, with state and national elections occurring in the even-numbered years, is credited to Mr. Wilcox.

Envelopes Scented Like Product

The Gaw-O'Hara Envelope Company, Chicago, announces that it is equipped to produce envelopes scented to suggest the article produced by the advertiser, such as candy, flowers, cigars, and various products having an olfactory appeal, thus adding to the sales value of the mailing piece enclosed. This company has also brought out a new kind of envelope paper in pastel shades, and envelopes of this stock possess sufficient strength to serve satisfactorily as containers. The new line will be known as P. D. Q. Envelum.

Death of William A. Reade, President of the Ludlow Typograph Company

WILLIAM A. READE, the president of the Ludlow Typograph Company, Chicago, died very suddenly at his home in Evanston, Illinois, on February 18, at the age of sixty-three. When he was twenty-two he came to Chicago, becoming the western manager of the Diamond Machine Company. Three years later he moved to Cleveland to take a similar position in that city.

In the sales end of the machine-tool business he sold equipment to a number of companies organized to develop typesetting machines, among them being the Rogers Typograph Company, the Sears Typo Matrix Company, and the Palace Electrical Compositor. Being familiar with the outcome of these enterprises, Mr. Reade became skeptical of any scheme for mechanical typesetting, so when Washington I. Ludlow brought to him the idea of a simple composing machine his first reaction to the proposition was unfavorable.

However, Mr. Reade later showed greater interest in the project, and in 1906 he incorporated the Ludlow Typograph Company to develop the machine, naming the organization for Mr. Ludlow. The original idea called for a machine provided with a set of matrix bars approximately two feet long, each of which carried the entire alphabet, points, and figures. These bars were wedge-shaped, the wide letters being on the wide part, with the progressively narrower letters following in order as the thinner end of the bar was approached. When each bar was positioned with the desired character in each instance over the mold, the line was cast. This machine was intended for use as a body-matter machine for small newspapers which could not afford the expense of a keyboard machine. It set eight-, ten-, and twelve-point matter only. The necessity of hand operation would remain, but worries regarding shortage of type or type replacements would be obviated entirely.

In spite of many difficulties encountered, particularly in making the matrix bars, this machine was brought successfully to completion. The first five machines of this type were built during 1909, but it soon became evident that the idea as originally conceived was impractical, and it was therefore abandoned. The enterprise was thus back at scratch, with the only asset a wider experience on the part of Mr. Reade and his associates regarding the needs of the printer. During this experimental period he had become convinced that the great need in the composing room was for equipment to set display and job composition in a more effective way than was then available.

Making this fresh start, he conceived the idea of matrices for single characters, to be set by hand and cast in slug form. This constitutes the essence of the Ludlow system as it operates today, and bears no resemblance to the device the company was originally formed to develop. The first single matrices, which were engraved, were set publicly in January, 1911. This was the turning point in the fortunes of the concern and, as it was now on the right track, progress was steady and sure.

The casting mechanism was redesigned, and twenty machines were built during 1911. But it soon became evident that the real task was not to make machines, but to provide an adequate variety of matrices. The manufacture in

quantity of matrices in the large point sizes proved a problem of no mean proportions, the like of which had never been encountered before. Typefounders were under necessity of providing one matrix only for any given character, whereas with the Ludlow there was requisite a method of manufacturing matrices of any one letter by the hundreds or thousands. The typefounders could engrave directly, at small expense, the single matrix they required, while it was evident that to produce large matrices in quantity they would have to be almost driven.

No machines were available for this purpose, so the company had to design and build the presses. These embodied many new ideas, and the perfection of these presses has contributed



WILLIAM A. READE

greatly to the accuracy of Ludlow matrices and to the success of the Ludlow system.

In August, 1913, the first Ludlow designed according to the new and successful principle to be installed in a daily-newspaper composing room was purchased by the Chicago *Evening Post*. Up to this point the financing of the Ludlow had proved a serious problem indeed, the burden of which rested entirely on the shoulders of Mr. Reade. On him also fell the difficult problem of selling the new and untried equipment to skeptical printers and publishers. However, the fundamental rightness in principle and the potential importance of the new idea had now been demonstrated, and the financial tide was soon to turn.

Arrangements were effected in 1920 whereby the Ludlow Typograph Company undertook the manufacture and sale of the Elrod lead, slug, and rule caster. The metal pot of this machine was at first heated by gas only, but in 1929, after extensive experimentation, an electrically heated Elrod, redesigned and improved in many particulars, was placed on the market.

During the last ten years the principal task before the company has been the production

of matrices representing an adequate assortment of type faces to meet any reasonable requirement of printers and publishers.

From the company's original beginning as a one-man concern, Mr. Reade has developed an organization as well as a system of composition. Mr. Reade made the Ludlow one of the outstanding successes in the printing-equipment field, the system being now used by printers and newspapers all over the world. He stood for the standards of business integrity and square dealing, and he impressed these standards on his organization.

William A. Reade was loved personally by every one of his business associates. He had a faculty of inspiring loyalty and enthusiasm. He laid hold on men, as it were, and made them his. He was pioneer who did not know what it meant to give up, an inventor of genius, an executive of rare ability and discernment, and to his associates a friend for whom there can never be a substitute.

Death of L. A. Ault

L. A. Ault, one of the founders and for a long period the president of the Ault & Viborg Company, died at Cincinnati on February 6 at the age of seventy-eight years. Mr. Ault was active in the civic affairs of Cincinnati, and Ault Park, a tract of over two hundred acres overlooking the Little Miami Valley, is one of his gifts to the city. In 1928 Mr. Ault retired when his company became a unit of the International Printing Ink Corporation.

New Intertype Garamond Book

A new booklet showing the complete family of Intertype Garamond, and containing many practical specimens of display composition done in the Garamond style, has been brought out by the Intertype Corporation, 360 Furman Street, Brooklyn, New York. It will be sent without charge to all who request a copy.

Eastern Manufacturing Company Buys Orono Pulp and Paper

The Eastern Manufacturing Company, 230 Park Avenue, New York City, announces its purchase of the Orono Pulp and Paper Company. The Eastern company was reorganized in 1928, and this acquisition is another step in the progressive headway being made by the firm since its reorganization. The Orono company will be operated as a division of the Eastern Manufacturing Company, under the direction of Fred A. Leahy, vice-president.

Frederic W. Goudy Visits Chicago

Frederic W. Goudy, internationally famous type designer, and director of typography of the Lanston Monotype Machine Company, was visiting in Chicago for about two weeks in February. He was the guest of honor and principal speaker at the opening of the Society of Typographic Arts printing exhibition, he addressed the Advertising Council of the Chicago Association of Commerce, he spoke at the February 19 meeting of the Business Editors' Association of Chicago, and at these and other gatherings he left the impress of his gracious, genial personality and his inexhaustible supply of good stories. Mr. Goudy makes little effort to stick to a serious discussion of type faces, even though the type faces have brought him justified fame; wisely he lets his type creations speak for themselves. His next Chicago visit will be awaited with anticipation.

Printing Round Table to Feature E. A. A. Convention

The Eastern Arts Association convention, to be held at Boston, April 23 to 26, will have a Printing Round Table on the 26th, under the chairmanship of Frank K. Phillips, of the American Type Founders Company. Those included in the day's program are as follows: Frederick A. Coates, Massachusetts Department of Education; Wilbur A. Hart, Medford (Mass.) High School; Louise C. MacDonald, Dearborn Intermediate School, Roxbury, Massachusetts; John E. Mansfield, Wentworth Institute, Boston; Fred J. Hartman, United Typothetae of America; Richard V. Barry, Boston Trade School, and John B. Curry, Machine Composition Company, Boston.

General Printing Ink Corporation Forms Export Division

The General Printing Ink Corporation—which comprises the American Printing Ink Company, Fuchs & Lang Manufacturing Company, Eagle Printing Ink Company, George H. Morrill Company, Sigmund Ullman Company, and Sun Chemical and Color Company—has established an export division. This division will enable the printer or lithographer outside the United States to make purchases

held in Chicago, January 31 and February 1. W. A. Meeks, Philadelphia, was reelected vice-president, and W. Van Hinkle, Grand Rapids, Michigan, again chosen secretary-treasurer.

Personnel Changes of American Writing Paper Company

Fred Webster, formerly in charge of the department of sales promotion of the American Writing Paper Company, Holyoke, Massachusetts, is now handling sales-promotion activities through visits to various cities in the United States. Alexander Forbes has been appointed advertising manager, and advertising will no longer be handled in connection with sales promotion, as under the earlier plan.

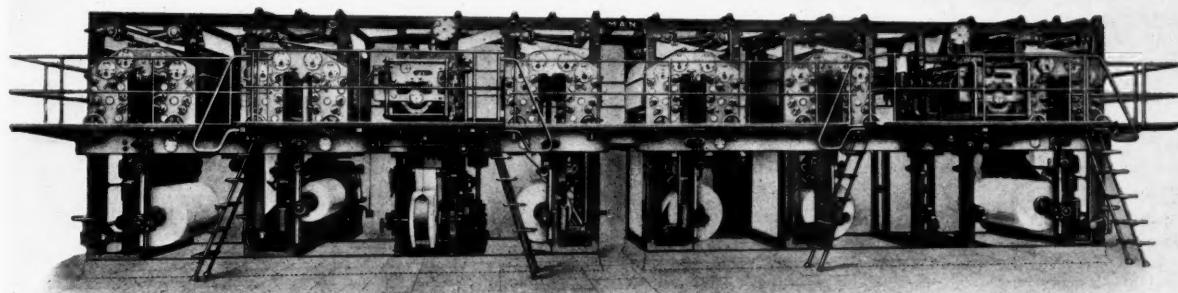
Harris-Seybold-Potter Film in Considerable Demand

"A Romance of the Graphic Arts," the educational motion picture which is owned by the Harris-Seybold-Potter Company, continues to circulate its interesting and valuable information for the organizations which borrow it. Recently the film was screened at meetings in New York City, Winnipeg, and in Dallas. Company executives spoke during the showings, and in each case a complete display of offset, gravure, and letterpress specimens was on exhibit. This motion picture will be loaned to any organization requesting it provided the film has not already been assigned for another meeting on the date mentioned.

What's New for the Printer This Month

A WIDE AUXILIARY MAGAZINE which carries large-size display faces has been introduced by the Mergenthaler Linotype Company, of Brooklyn, New York. This magazine carries, for example, full-width thirty-six-point caps or moderately condensed faces as large as sixty-point. Where a plant uses one or more linotypes solely for display work, this auxiliary, with the Model 22, will increase the normal

speed rotary press. It provides for two photogravure units for producing newspaper supplements, inserting these supplements with other sections, folding the complete newspaper, and delivering it ready for the carriers. The machine is arranged to run two three-rolls for the black, two two-rolls for multicolor, and one four-reel and two-reel machine with turning bars. It will produce a forty-eight-page



The M. A. N. double-width high-speed rotary press, claimed to produce 40,000 twenty-four-page papers an hour

from any or several of these concerns without the red tape and extra expense usually involved when dealing with more than one firm. Inquiries for this advantageous service should be addressed to the Export Division, General Printing Ink Corporation, located at 119 West Fortieth Street, New York City.

D. M. A. A. Offers Emblem Prize

The Direct Mail Advertising Association is offering a prize of \$50 for an emblem design to be used by the association. The competition is open to all except members of the board of governors of the association or their employees. The contest closes on March 31. Particulars may be secured by addressing the D. M. A. A. secretary at 2227 Barlum Tower, Detroit.

The corrected date of the D. M. A. A. convention is October 1 to 3, and it will be held at the Public Auditorium, Milwaukee.

Beatty Elected President of Secretary-Managers

S. F. Beatty, managing secretary of the Master Printers Federation of Chicago, was elected president of the Printing Trades Secretary-Manager Association at its annual meeting,

range of large faces, giving two or three fonts of caps or a variety of combinations; and with Models 14 or 26, for combination text and display composition, it offers a display unit requiring little space and instantly available when needed. Model 26, which can carry at the same time two main magazines for the production of body matter, and two wide auxiliaries for large display faces, makes possible the mixing at will of text and display from all four magazines. And Model 14, aside from carrying three main magazines for body matter, can be equipped with as many as three wide auxiliaries carrying twenty-four-, thirty-, thirty-six-, forty-two-, forty-eight-, and sixty-point faces. Another new feature of Mergenthaler equipment is the swinging keyboard, which can be swung out easily for inspection, cleaning, or repairs. Additional information on these new features may be secured by addressing the Mergenthaler company.

A HIGH-SPEED ROTARY PRESS possessing unusual features is now made available in the United States through Howard D. Salins Golding Printing Machinery, Incorporated, at 608 South Dearborn Street, Chicago. This machine is known as the M. A. N. double-width high-

speed rotary press. It provides for two photogravure units for producing newspaper supplements, inserting these supplements with other sections, folding the complete newspaper, and delivering it ready for the carriers. The machine is arranged to run two three-rolls for the black, two two-rolls for multicolor, and one four-reel and two-reel machine with turning bars. It will produce a forty-eight-page

newspaper at an approximate rate of 20,000 papers an hour, or a paper of up to twenty-four pages at about 40,000 an hour. Folders are tapeless, and electric drive is direct to the motor. The M. A. N. machine represents a distinct advance over the usual method of printing letterpress and rotary sections separately and having the latter inserted on the news-stands. Additional information may be secured by writing to the company.

DENT'S MASTER LINE GAGE has been brought out by D. A. Dent as a simplified and rapid means of figuring type and copy with absolute accuracy. The gage is of about the same length and dimensions as the conventional brass printer's gage, with the background lacquered in black to make the figures readable. A slot is cut in one side to accommodate a typewritten line which serves as the master line, this line being protected from dirt by a strip of celluloid. On this side the gage is marked off with ten-point typewriter measure above and a twelve-point typewriter measure below. The typewritten line gives the exact character count at a glance. Reference to the chart sold with the gage allows the printer to translate this count into the desired size or measure.

The Dent gage enables the printer to estimate composition or copy to fit odd-shaped spaces accurately and without involved figuring, and it is said to assist on practically any computation required in type-fitting or copy-fitting. Additional information regarding this gage may be secured by addressing the book department of THE INLAND PRINTER.

TWO NEW PLATE GAGES have been brought out by the Hacker Manufacturing Company, 320 South Honore Street, Chicago. Hacker plate gage No. 8, of the universal type, is a sturdy measuring instrument for all sizes and styles of either flat or curved printing plates. The base for flat plates is quickly changed for a curved saddle when curved plates are to be



Hacker plate gage No. 8

measured. The pressure head is raised or lowered by a foot lever, leaving both hands free to handle the plate. The machine rests on three steel ball-bearing casters and can readily be moved. Gage No. 8 is regularly supplied with six settings: .918; .759; .250; .1875; .152, and .0625 inch. Other standard gages can be furnished. Dial readings accommodate measurements from zero up to one-eighth inch. Hacker plate gage No. 9, of the bench type, is a simpler and smaller gage which will measure all flat plates of average size. It is intended for work of limited size and range, and may be relied upon for very accurate results. It comes equipped with three standard setting gages: .918; .759, and .152 inch. Additional facts concerning No. 8 and No. 9 gages may be secured by addressing the Hacker company.

A NEW LIFT-TRUCK known as the Red Junior Barrett is now being marketed by the Barrett-Cravens Company, 3250 West Thirtieth Street, Chicago. This truck will lift the load with a single stroke of the handle and from an angle. Exclusive features of this lift-truck include the spring handle holdup, which takes the weight of the handle out of the trucker's hands; roller-bearing positive latch catch, and automatic engaging latch for lifting loads. Hyatt roller bearings and Alemite lubricating system are standard equipment. The Red Junior Barrett is a light-duty lift-truck of 2,500 pounds capacity, and is available in a wide range of stock models. Further information may be secured by addressing a letter to the Barrett-Cravens Company at Chicago.

The Inland Printer Cartoons

Featured by Dennison

The Dennison Manufacturing Company, of Framingham, Massachusetts, has published a series of folders advertising its gummed paper, the feature of each folder being one of John T. Noll's cartoons reproduced, with permission, from THE INLAND PRINTER. Folders are brief and informative in text matter, and the series will appeal to those who have enjoyed Mr. Noll's true-to-life cartoons in the pages of this publication. The series of folders can probably be secured by those who address a request to the Dennison Manufacturing Company.

Inland Daily Press Association Holds Chicago Meeting

Nearly two hundred of the 254 members of the Inland Daily Press Association were present at the association's annual meeting, held at Chicago in February. Officers elected are as follows: President, E. H. Harris, Richmond, Indiana; vice-president, Fred Schilplin, St. Cloud, Minnesota; secretary-treasurer, Wil V. Tufford, Clinton, Iowa. Directors reelected for a new period of three years are as follows: Michigan, T. O. Huckle; Illinois, A. O. Lindsay; Minnesota, C. R. Butler.

Valuable Gift for Typothetae

The weekly letter from the secretary of the Toronto Typothetae mentions in appreciative spirit a gift received by his organization from Herbert Hambley, manager, printing department, the Robert Simpson Company, who presented Volume IV of THE INLAND PRINTER, dated October, 1886, to September, 1887, to the local Typothetae. As the secretary expressed it: "Those who enjoy delving into ideas and methods that 'have been' will appreciate a glance at the various issues of this volume. This gift is very much appreciated by members of the Toronto Typothetae."

Printshop, Burned Out, Needs Supply Catalogs

Robert V. Kreps, printer at Waynesboro, Pennsylvania, recently lost his entire plant by fire when the Wayne Building burned to the ground, although his loss is well covered by insurance. He is now operating in temporary quarters. Mr. Kreps will appreciate receiving catalogs from paper houses and supply firms to replace those lost in the fire and enable him to secure all necessary materials.

Condensed Type-Specimen Book

The Continental Typefounders Association, Incorporated, 216 East Forty-fifth Street, New York City, has published a condensed type-specimen book which shows within its eight pages a choice selection of imported type faces. A copy of this book will be sent to those addressing a request to the company.

F. C. Lampe Leaves A. T. F.

F. C. Lampe, representative of the Education Department at the Chicago offices of the American Type Founders Company, is resigning from this position, his resignation to take effect March 1. For over seven years Mr. Lampe had charge of the School Department of Barnhart Brothers & Spindler, and he became affiliated with the A. T. F. organization last year when the two firms were merged. No announcement of his plans has been made.

Bert L. White Company Selling Its Plant Equipment

The Bert L. White Company, which for many years has conducted a high-grade printing business in Chicago, is going out of business, and the equipment of this plant, having a replacement value of about \$340,000, is being offered for sale through the Hood-Falco Corporation, 343 South Dearborn Street, Chicago. While a merger of the Bert L. White Company with the James T. Igoe Company is being considered, no final steps had been taken in that direction when this issue went to press.

Rogers-Kellogg-Stillson Company Combines With Lee

Announcement is made of the coördination of sales and service facilities of the Rogers-Kellogg-Stillson Company, 461 Eighth Avenue, New York City, in combination with the Wilson H. Lee Company, Orange, Connecticut. The first-named organization comprises the plants of Rogers & Company, Andrew H. Kellogg Company, and The Stillson Press. Operation and management will not be affected in any way, but the arrangement will afford customers an even wider service than before.

Chicago Craftsmen Addressed by Harry L. Gage

The Chicago Club of Printing House Craftsmen entertained a notable guest on February 18 in the person of Harry L. Gage, of the Bartlett-Orr Press, New York City. Mr. Gage's subject was "Typography," and his definite thoughts on this topic and his forceful way of presenting them were thoroughly appreciated by the many Craftsmen present.

Lakeside Press Galleries Open

The galleries of The Lakeside Press, the new plant of R. R. Donnelley & Sons Company at 350 East Twenty-second Street, Chicago, were opened on February 5 with an exhibition of paintings and etchings by the Business Men's Art Club of Chicago. The galleries comprise one large room and three smaller rooms, and are intended as a display place for exhibits of art, typography, engraving, books, and other material related to the design and production of printing. These exhibits are shown primarily for the benefit of the company's employees, but are also open to any outside the organization who wish to visit them. This exhibition continues until March 5.

How *Fortune* Is Printed

The new magazine *Fortune*, the publisher of which is endeavoring to make it the most beautiful magazine in the world, is printed in three different processes—letterpress, offset, and the sadag process of gravure. THE INLAND PRINTER is proud to state that it was the first American publication to show specimens of sadag reproduction in the United States, the first specimen being published in our issue of October, 1925. The frontispieces of the January and February, 1930, issues are produced by the sadag process, the February insert having been printed at the plant of the Osborne Gravure Company, East Orange, New Jersey, the company which produced the sadag illustrations for *Fortune*. The sadag process is of Swiss origin, having been developed by the Société Anonyme des Arts Graphiques, of Geneva, and "sadag" is obviously derived from the initials of the organization's name.

THE INLAND PRINTER

J. L. FRAZIER, *Editor*MILTON F. BALDWIN, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
330 SOUTH WELLS STREET

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MARCH, 1930

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Advertising Council of Chicago; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfill honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Bigrin Street, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

PROOF-READING AND STYLE FOR COMPOSITION for printers, editors, authors and copy-readers; 386 pages, \$3.75. JOHN F. DOBBS, The Academy Press, 112 Fourth Avenue, New York, or Room 826, Union League Building, Los Angeles, Cal.

THE PRINTER'S PAPER COST FINDER saves more than half your time figuring paper; any ream weight, any price per pound, any number sheets. Information free. FITCH BROS., Central City, Nebr.

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

PHOTOENGRAVING PLANT wanted in Vermont; newspapers propose to guarantee first two years' revenues for a one-man or two-man plant to locate in Burlington and to specialize in newspaper service in zinc etchings; no competitive plant within 150 miles. If interested, write FREE PRESS, Burlington, Vt.

FOR SALE

THERE IS CONSIDERABLE DEMAND for high-grade surplus equipment from first-class plants; we have all the equipment to sell from several large Chicago mergers, including 34, 41, 50, 53, 56, 62, 65 and 68 inch Miehles; fine modern 35 by 48 inch sheet Premier two-revolution press; Hall circular folders; Dexter folders in all sizes; Brown double 32 and 64, or four 64's, size 25 by 48 to 44 by 65, with Cross feeder; 18 Tracy stands; 4 Tracy cabinets; 2 flat cabinets; 2 Miller saws; two 17 by 25 Vandercook composing-room cylinders. Send for Stearns list. Also our own machinery in other plants; 39 by 53 and 46 by 56 nearly new Miehles with extension pile delivery; Model 14 Linotype; Model B Intertype; Monotype equipment with mats; sort cabinets, only \$1500; Model B Cleveland folder with 32-page att.; Christensen automatic stitcher. Buyers in central west send for our Bulletin. If interested in steel cylinder chases send for our list of 800 good used chases. THE WANNER COMPANY, 716 S. Dearborn St., Chicago, Ill.

FOR SALE AT BARGAIN PRICES—Scott rotary web perfecting press, printing rolls 30 to 35 inches wide, with a cut-off of 44 inches, delivering 32-page folded signature 8 by 11. Cottrell rotary web perfecting magazine press, printing rolls from 32 to 37 inches, with a cut-off of 50 inches, delivering two 16-page folded signatures 9½ by 12½; this press has additional cylinder for printing second color, as well as additional parallel folder delivering six 16-page signatures 5½ by 8½. The above presses are in excellent condition and can be seen in operation on our floor. J. B. LYON COMPANY, Albany, N. Y.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 West Jackson Blvd., Chicago.

SIX AND TEN POINT Caslon Old Style linotype mats, italics, small caps, swash characters; practically new, used only a few times; \$50.00 font. THE RALPH PRINTING CO., Springfield, Ohio.

MONOTYPE EQUIPMENT for sale; one Giant caster complete with mats and molds, like new, \$3,000; one composition machine, mats, molds, etc.; other casters. Box 726, Wichita, Kansas.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn St., Chicago, Ill.

FOR SALE—Ten Monotype metal sorts cabinets; two hand proving presses, first-class, sacrificed. THE KLINGSEDT BROTHERS COMPANY, Canton, Ohio.

FOR SALE—11 by 15 job press, \$200; 23-inch cutter, \$80; type cabinet containing 20 cases, \$25. PERCY M. McCRAKEN, Mahaffey, Pa.

FOR SALE—38-inch Dexter paper cutter. M 169.

HELP WANTED

Agent

WANTED—Large German bronze powder concern, well known in the United States, looking for agent; must be experienced and have good connections. Address "E. D.," P. O. Box 822, City Hall Station, New York City.

Composing Room

LAYOUT MAN who is expert on type and can supervise the work of compositors. M 129.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen

**Megill's Gauge Pins
for Job Presses**

Accurate and uniform. We make a large variety. Insist
on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for
any Stock. \$2.50 set of 3.

Foreman

FOREMAN—Combination newspaper and job plant in the East; applicant must be Protestant and about 35; must have had experience on both weekly newspapers and trade publications, and in handling men; open shop. M 188.

Managers and Superintendents

SUPERINTENDENT-MANAGER—Must have good knowledge modern typography and layout, experienced in customer contact, sales and production (15 employees) modernly equipped, well established plant; direct mail, catalogs, etc.; state age, experience in detail, present salary, references; send photo and samples of work, if possible. SCHENECTADY ART PRESS, Schenectady, N. Y.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work, \$55 a week; the Thaler System of linotype operation, together with a complete all-metal Thaler keyboard, given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 23 Legal Bldg., Washington, D. C.

INSTRUCTION

LEARN LINOTYPE, Intertype operating at home; the Standard System is a ten-finger touch system for operating Linotype and Intertype machines; new in principle, easy to learn, remarkable results; a system that develops high speed operators with unusual accuracy. Remember—it's a ten-finger touch system. Fifty progressive lessons with keyboard for home study. Write for details. THE STANDARD SYSTEM, 42-11 Twenty-First Avenue, Long Island City, N. Y.

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

WILL SOMEONE buying a new linotype machine give me privilege of instruction at Brooklyn factory? FRANK GUILD, 16 Rivington Street, New York City.

SITUATIONS WANTED**Binder**

BINDERY FOREMAN—Good executive, producer and A-1 mechanic; thorough experience in all lines; Cleveland, Dexter folders; forwarding, finishing, etc.; excellent man for good printing house; will take position anywhere in U. S. M 179.

BOOKBINDER, London craftsman about to take up residence in America, is able to offer exceptional qualifications in fine leather binding and design, together with good administrative experience. Full particulars from M 180.

Composing Room

PRINTING SUPERINTENDENT—Practical man of wide experience and proven ability on commercial, publication, catalog and fine process color work; can take full charge of your plant and give a satisfactory production in both quality and quantity; a money-maker for any plant; good references. M 156.

TYPOGRAPHER and all-around printer, who knows good printing and who has been producing it for thirty years, desires to make a permanent connection with small or medium-size open shop where first-class work is wanted and appreciated; can take charge if desired. M 186.

COMPOSING ROOM FOREMAN—Long executive experience in book, publication, commercial and bank stationery, now in charge, desires change; thorough knowledge monotype and linotype composition and machines; best references. M 184.

COMPOSING ROOM FOREMAN, experienced in handling all kinds of printing; over 20 years' Chicago experience in executive positions; can get production economically; contact clients; good references; union. M 143.

COMPOSING ROOM FOREMAN—Young man, twenty years' experience, ten years' executive experience; color work and all classes of commercial printing; now in charge; desires change; best references. M 74.

MONOTYPE COMBINATION OPERATOR desires position; eight years' trade plant experience; fast and accurate on keyboard; can handle own repairs and adjustments; available about February 15th. M 167.

MONOTYPE CASTER—Non-union; six years' experience; would like to locate in New York. M 187.

Executives

EXECUTIVE, not interested in salary, will work only on a profit-sharing basis; most interested in proposition as general manager with an assignment to build up a broken down plant still retaining its good name, or where old age desires to retire but willing to let a live wire rejuvenate the business both inside and out, thereby becoming a part owner upon satisfactory demonstration of ability; would like to hear from a plant whose gross business averages \$200,000 or more; age 41, with 25 years' experience, now employed, married, 3 children, Protestant, and one of the few dys still in existence. M 181.

HIGH-GRADE EXECUTIVE with years of practical experience in plant and office; know plant and office management, estimating, sales, production, buying, cost systems; have had complete management of business; production manager of plants doing around a million a year business; a young man who can produce results. M 82.

MANAGER—Have had unlimited experience in printing business; capable executive, experienced in contact with customers, familiar with costs and a profitable producer; at present employed; prefer medium size city for location. M 189.

Foremen

PRESSROOM FOREMAN, now in charge of a large pressroom in New York City, desires a change; smaller city preferred; in last two positions twelve years, five years of this time as general superintendent; capable of reorganizing a run down plant into a harmonious, efficient, producing unit; this man knows men, methods, machinery, and gets results; best references from past employers. M 178.

FOREMAN-SUPERINTENDENT—General experience covers pressman, compositor, stonework, reader, composing room foreman, estimator, buyer, superintendent, customer contact; qualified to assume full charge of production from receiving and preparing copy to final delivery; a good mixer who can help increase your business; middle age; union; member various lodges and clubs. M 100.

Managers and Superintendents

GENERAL OR SHOP SUPERINTENDENT, qualified from practical experience in management, estimating and cost systems, presswork from job commercial to rotary color work, in composition, commercial and edition binding; a thorough working knowledge of photoengraving, electrotyping, rotogravure and offset; age under 40, married, protestant; if you need a craftsman worth \$6,000 yearly or more, address M 183.

PRODUCTION SUPERINTENDENT OR PRESSROOM FOREMAN—At present employed in one of the largest plants in central New York; have had unlimited experience as a producer of high-grade printing; capable and experienced executive; can develop and maintain co-operation in working force and get results. M 190.

Pressroom

CYLINDER PRESSROOM EXECUTIVE (pressman); 20 years' experience half-tone, process color work, single and two-color presses, O. K. position, color, etc.; efficient production manager; now employed; desires connection with concern that knows the quality and quantity of their presswork must be improved; location secondary to satisfactory working conditions. M 185.

CYLINDER PRESSROOM SUPERINTENDENT, 20 years' experience as foreman and superintendent in all kinds and sizes of plants on all kinds and classes of work from cheapest to highest class of catalog and process color work; a loyal and efficient man who knows his business and will produce results; good references. M 151.

PRESSMAN—Non-union; seven years' experience Verticals, Kellys, Millers, cylinders; New York or Boston preferred. M 123.

Salesmen

BOOKBINDER, age 29, with fourteen years' experience and a fair knowledge in printing, desires change as office supply salesmen; Oklahoma preferred. M 182.

BUSINESS DIRECTORY**Air-Conditioning and Humidifying Systems**

HUMIDIFYING SYSTEMS with automatic control. Low first cost and operation. Write THE STANDARD ENGINEERING WORKS, Pawtucket, R. I.

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Balers

ECONOMY BALER CO., Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

AVAILABLE in six sizes, fully guaranteed. Will ship on order thirty days' trial. BUSINESS MEN'S PAPER PRESS CO., Wayland, Mich.

Belt and Tape Lacings (Hinged Metal)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Bookbinding Machinery

BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

OVERSEWING MACHINES, book sanders, gold layers, decorators, all equipment for library book binders. OVERSEWING MACHINE CO., 368 Congress Street, Boston, Mass.

ROTARY GATHERING TABLE, variable speed; cuts cost of gathering in half. EFFICIENCY BINDERY TABLE CO., 12130 Eggleston Avenue, Chicago.

*Dissipate Static.. DOYLE ELECTRIC SHEET HEATER.. Prevent Offset
Conquer Lint.. DOYLE VACUUM SHEET CLEANER.. Conquer Dirt*

Doyle's Brilliant Gold Ink

Doyle's Setswell Compound

J. E. DOYLE COMPANY

310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer

Doyle's Fast Dryer

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronze Ink

DEPENDABLE GOLD AND SILVER printing inks are readily prepared by mixing our Universal Bronze Ink Varnish with gold bronze and aluminum ink powders, for general use on job, cylinder and high-speed presses. GEM BRONZE INK COMPANY, 1108 Locust Street, Philadelphia, Pa. (Cable address: "GEMBRONZE," Philadelphia.)

Bronze Powders

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Manufacturer and importer of finest quality printing bronzes.

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LACO FLAT BRONZING MACHINES with 9-time dusting, 4 time rubbing and double-action cleaning apparatus, built by LACO MASCHINEN-FABRIK, Paul Tschentscher, Leipzig W 33, Postfach 55, Germany.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

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COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER CO., 716 S. Dearborn Street, Chicago.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

Deckle-Edging Machinery

DOUBLE OR SINGLE HEAD, with or without creasing attachment. THE LESTER & WASLEY CO., INC., Box 4, Norwich, Conn.

Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CO., 66-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 38 Park Row, New York. Send for catalog.

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G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

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FOR COLD EMBOSSED try Ever-Ready Embossing Wax; you can make a counter ready for embossing in fifteen minutes. Sample on request. OTTO SCHMIDT, 8906 134th Street, Richmond Hill, N. Y.

STEWART'S EMBOSSED BOARD—Easy to use, hardens like iron; 5 3/4 by 9 1/2 inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

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EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.

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GRIPPERS for all makes of job presses and feeders; 8x12, \$8.00; 10x15, \$9.00; 12x18, \$10.00; 14 1/2x22, \$11.00. In use for ten years. THE CASPER GRIPPER CO., Erie Bidg., Cleveland, Ohio.

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HUMIDIFIERS are the coming thing. Ours are also pure-air machines. Write for circular. Also gas and electric heaters, neutralizers and ink agitators. UTILITY HEATER CO., 239 Centre Street, New York City.

Inks

OFFSET and letterpress. ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

Lamp Guards (Plain, Reflector and Portable)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

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CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office: 940 Transportation Building.

Lithographers

LUTZ & SHEINKMAN, INC.

LITHOGRAPHERS

2 Duane Street, New York.

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-Third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

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ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1.25. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

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TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

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"Acheson Opaque." ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

Overlay Process for Halftones

CHALK OVERLAY PROCESS dissolves, no acids; simple, pract'cal. Free sample, etc. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

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JOHNSON'S ELASTIC padding composition; costs more but worth more. WM. R. JOHNSON CO., INC., 72 Columbia Street, Seattle, Wash.

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PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER, ALLWINE & ROMMEL, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

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JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, router cutters; a line of quality.

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UGOLAC for embossed and engraved effects. Raising machines and raising compounds. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York City.

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Price List for Printing

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THE WANNER CO., 716 S. Dearborn Street, Chicago. New, rebuilt and used equipment. Materials and outfitts. Send for our Bulletin.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 88-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.; 629 South Alabama Street, Indianapolis; 1310 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Ransom Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

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EVERYTHING for the printer. Type, rule, ink, machinery, supplies, etc. Ask for latest folders. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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STAR TOOL WORKS, Shuey Building, Springfield, Ohio. (Established 1907). Manufacturers of "Star" composing sticks, line gauges, page calipers, T-squares.

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A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill. "Our Service will be Maintained."

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AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

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PRODUCTIMETERS for every counting purpose; sturdy and reliable; easy-to-read figures. Write for catalog. DURANT MFG. CO., 653 Buffum Street, Milwaukee, Wis.

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AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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THE HILDMAN cost cutter, magazines, spacebands, liners, etc. THE HILDMAN CO., 160 N. Wells Street, Chicago, Ill.

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STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thoroughly practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

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THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

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CATALOG showing thousands of ready-made cuts. Write today. COBB SHINN, 40 Jackson Place, Indianapolis, Ind.

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TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

TAGS! For every purpose. Quick service. BOYLE TAG MFG. CO., INC., 215 W. 20th Street, New York City.

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AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th Street, New York City. General headquarters for all European types and Goudy faces. Stocked in Chicago by Turner Type Founders Co., 537 S. Dearborn Street; in San Francisco by Monotype Composition Co.; in Boston by Machine Composition Co.; in Cleveland and Detroit by Turner Type Founders Co.; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.; in Buffalo by Charnack Machine Co.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch office of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni and other European faces. Stocked with Machine Composition Co., Boston; Turner Type Founders Co., Cleveland; Turner Type Founders Co., Chicago; Turner Type Founders Co., Detroit; represented by Independent Printers Supply Co., San Francisco; J. C. Nine Co., Baltimore; Emile Riehl & Sons, Philadelphia.

THE WANNER COMPANY, typefounders supply house, selling leading manufacturers' and typefounders' products, 714-716 S. Dearborn Street, Chicago.

CONNECTICUT - NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

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LINOTYPE, Intertype, Monotype, Stereotype, Ludlow, Thompson, Electro-type metals. THEO. HIERTZ METAL CO., 8011 Alaska Avenue, St. Louis, Mo.

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NO-WURK-UP prevents type workups, cleans corroded cuts, removes rust from machinery. THE RUSTICIDE CO., 416 Frankfort Avenue, Cleveland, Ohio.

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SENECA WIRE & MFG. CO., THE, Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

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AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

For House Magazines and Trade Journals

STORIES by Best-Known Writers
ARTICLES by Foremost Authorities

Editors' Inquiries Invited

WILLIAM GERARD CHAPMAN
332 So. Wells Street
(EST. 1908)

Chicago, Illinois



Counters that count are usually
REDINGTON'S

Ask your dealer or order direct

F. B. REDINGTON CO.

109 South Sangamon Street • Chicago

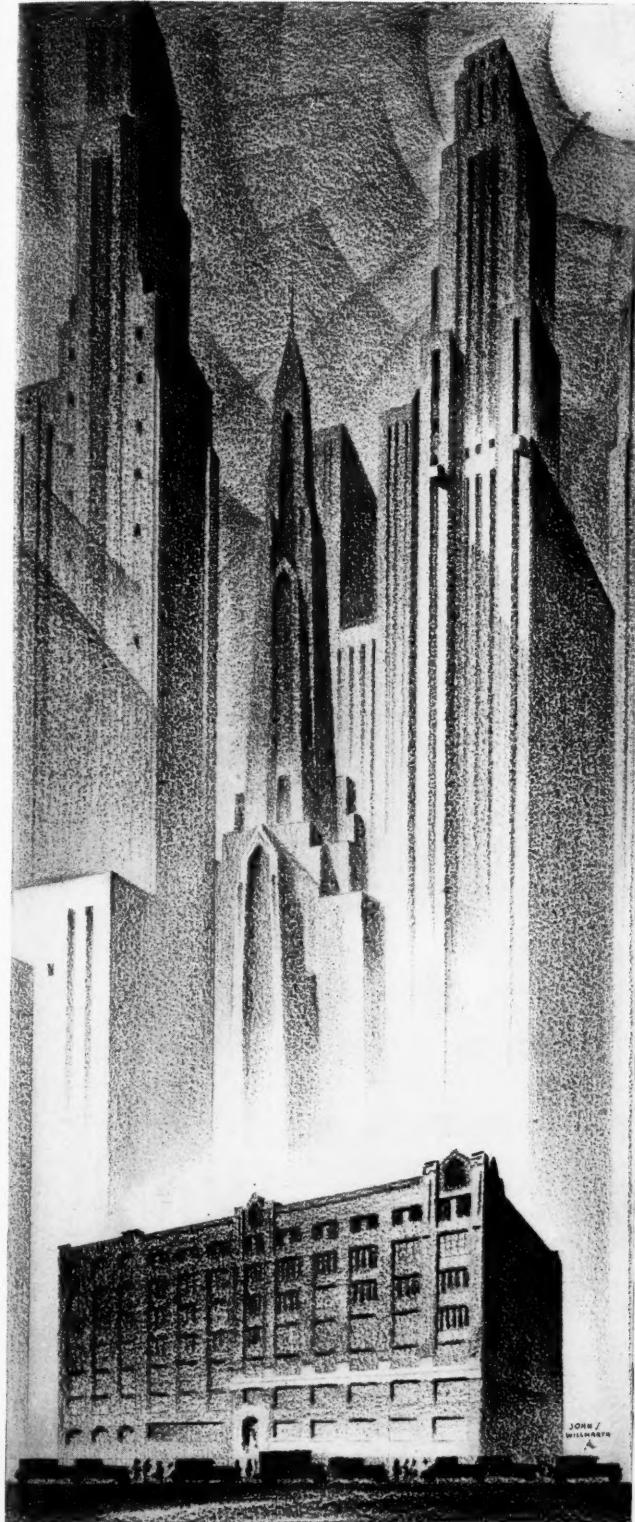
EVERY PRESS should be wiped down with Oakleaf Shop Towels. Extra-absorbent, uniform in quality, and nary a thread, button, pin or any lint in the lot of them. Can be laundered many times—inexpensively. Send your order direct to us.

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PRESSES for Lithographers, Printers,
Tell us your requirements Folding Box Manufacturers,
WE HAVE THE PRESS and Newspaper Publishers.

WALTER SCOTT & CO., Plainfield, New Jersey

BRADNER SMITH & COMPANY Paper Merchants



THE PAPER PIONEERS—1852...

ox-cart deliveries...and Bradner Smith, the paper pioneer, studying and selling all the new stocks in the shadow of old Fort Dearborn. Yawn at that flight into history, if you like, but today, when a printer wants a sheet that's different, he turns to a certain skyscraper where modern paper pioneers are weighing and "tasting" and feeling for new stocks. Real papers, like real folks, don't grow like mushrooms. It takes a pioneering background to develop and recognize them in the wilderness of paper grades.



"I keep six honest serving men
(They taught me all I knew)
Their names are what and where and when
And how and why and WHO."—KIPLING

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Strike the Modern Note With Buckeye

The appeal of color was never so strong nor the vogue of color so great as in 1930. Never before has any cover paper offered to printers and advertisers so alluring a variety of colors as does the new line of Buckeye Cover.

Buckeye Cover is intensely modern, yet none of the practical all-around usefulness that has made it first among cover papers has been sacrificed in a straining for bizarre effects.

For beauty, for ease of printing, for solid strength, for adaptability to the fancies of artist and printer, for the prestige of established reputation—use Buckeye Cover.

Free your printing from hazards by using the cover paper that has become a world standard.

Buckeye Cover is economical, too—far lower in cost than its quality would suggest. A sample book illustrating the new color range will be gladly sent to printers or paper users.

We manufacture also the beautiful Buckeye Text, low cost Beckett Cover, Beckett Text and Beckett Offset, the paper lithographers require for truly distinguished work.



THE BECKETT PAPER COMPANY

Makers of GOOD PAPER in HAMILTON, OHIO, Since 1848

Strength

Iron-like fibres—as tough and unbreakable as a dreadnaught—hold the smooth, inviting surface of HOWARD BOND together. No wonder it's so popular for letterheads, office forms, and general printing! You can't find a stronger, better paper. You'll rejoice at the ruggedness and folding quality of HOWARD BOND. Write for the HOWARD BOND PORTFOLIO on your business stationery. See for yourself.

THE HOWARD PAPER COMPANY, URBANA, OHIO

Compare It! Tear It! Test It! And You Will Specify It!

HOWARD BOND
HOWARD LAID BOND
HOWARD WRITING
HOWARD LEDGER

HOWARD POSTING LEDGER
HOWARD MIMEOGRAPH
LINEN AND RIPPLE FINISH
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FOURTEEN COLORS AND WHITE—FOUR FINISHES

HOWARD BOND

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CHICAGO

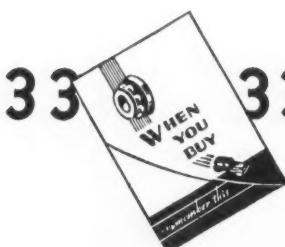
3 MODERN COVER PAPERS

RANGER

Leather effect; beautiful, inexpensive cover paper in white, brilliant scarlet, quiet gray, in peach, blue, purple, buff, green, tan.

For single or French fold effects, stapled or cord-tied, Ranger Cover has the leather feel, the leather looks—at the price of paper.

For designers and idea men, whether in printshop or studio, a sample book and sample sheets of Ranger Cover will make the day's work easier and the day's result happier.



KROYDON

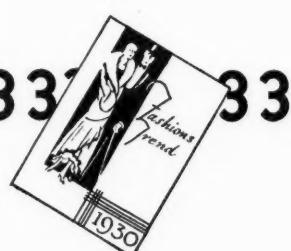
Three unique features: Non-soiling; because of its special treated moisture-proof surface, ordinary finger marks disappear. Prints halftones; Kroydon Cover is a strong, special coated cover, giving practically an unlimited range of brilliant cover effects by halftone and color work. Self-recoloring; under hot embossing die Kroydon Cover recolors itself into a rich cameo effect at the point of contact with the die. May we show you? Mail the coupon.



ARGONAUT

Gorgeous embossed effects giving three-toned gradation of color; also in handmade finish. The equivalent of two lines of cover paper in one. Brilliance and eye-appeal are the salient points in Argonaut Cover.

Advertisers and printers on the qui vive for something that "stops them," will themselves be "stopped" when they look upon the Argonaut Cover line. The coupon below makes it easy.



HOLYOKE CARD & PAPER COMPANY, Manufacturers . Springfield, Massachusetts

SPECIAL PAPERS From large concerns who have special demands as to coating, moisture-proofing, style features, embossing patterns, etc., we invite correspondence.

BRIEF FOLDERS Just introduced; 8½ x 11 accordion scored and punched Brief Folders in Ranger and Kroydon Covers. Sample of either or both without charge if you will indicate it in the coupon.

CLIP THIS COUPON TO YOUR LETTERHEAD, PLEASE
HOLYOKE CARD & PAPER CO., 63 Fisk Ave., Springfield, Mass.
Please send us the sample books checked.

Sample book of RANGER COVER.
 Sample book of KROYDON COVER.
 Sample book of ARGONAUT COVER.
 Sample of Brief Folder . . { Ranger
 Kroydon

Please mark for the attention of _____

My Position



Lancaster Bond

When the world buys oil paintings by the yard, books by the pound, and homes by tape measure, it will be time for the graphic arts to quote prices for tonnage instead of talent.

But in the meantime, those members of the printing, lithographing and engraving crafts whose talent is above common factory routine will do well to continue selling their service and talent on some higher plane than huckstering.

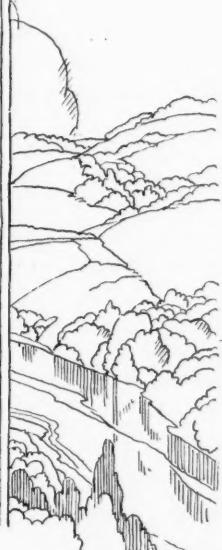
Lancaster Bond "The Aristocrat of Bonds" will inspire free play of talent by its beautiful color and appealing surface. It has sound permanent value based on the highest quality of new cotton cuttings, carefully handled.

Use Lancaster Bond for your better letterheads.

Manufactured by

GILBERT PAPER CO.

Menasha, Wis.



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Alexandria, La.	Louisiana Paper Company	Kansas City, Missouri	Birmingham & Prosser Co.	Richmond, Va.	Richmond Paper Company
Atlanta, Ga.	S. P. Richards Paper Co.	Lansing, Michigan	Dudley Paper Co.	Rochester, N. Y.	Union Paper & Twine Co.
Baltimore, Md.	Barton, Duer & Koch Paper Co.	Lincoln, Neb.	Lincoln Paper Company	Salt Lake City, Utah	Carpenter Paper Co. of Utah
Baton Rouge, La.	Louisiana Paper Company	Los Angeles, Calif.	Carpenter Paper Co.	San Antonio, Texas	San Antonio Paper Company
Billing, Mont.	Carpenter Paper Company	Los Angeles, Calif.	W. E. Wroe & Company	San Francisco, Calif.	Carter, Rice & Company
Birmingham, Ala.	Sloan Paper Company	Louisville, Ky.	The Rowland Company	Seattle, Washington	W. E. Wroe & Company
Boston, Mass.	Carter, Rice & Company	Manila, P. I.	J. P. Heilbronn Company	Shreveport, La.	Carter, Rice & Company
Buffalo, N. Y.	R. H. Thompson Company	Memphis, Tenn.	Taylor Paper Company	Sidney, Ohio	Louisiana Paper Company
Butte, Mont.	Butte Paper Company	Montgomery, Ala.	The Paper Supply Co.	Spokane, Wash.	Stout Glass Company
Chicago, Ill.	W. E. Wroe & Company	Minneapolis, Minn.	The Paper Supply Co., Inc.	St. Louis, Mo.	Spokane Paper & Stationery Co.
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Grand Rapids, Mich.	Carpenter Paper Co.	Great Falls Paper Co.	Garrett-Buchanan Company		Barton, Duer & Koch Paper Co.
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Houston, Texas			Ailing & Cory Company		
			Carter, Rice & Company		

Please Mention THE INLAND PRINTER When Writing to Advertisers.



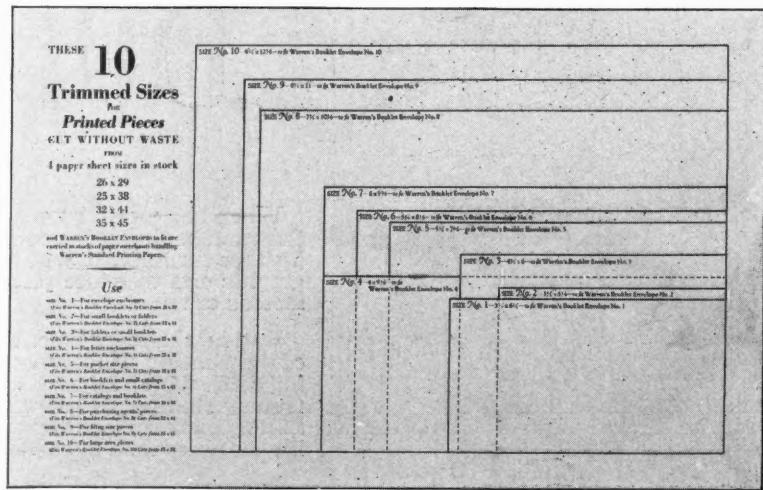
This Chart helps cut expensive "WASTE MOTION"

THE "waste motion" of odd-size jobs—all the extra operations you're forced to go through when a customer specifies a mailing piece with "trick" dimensions—you know well enough how expensive they are . . . and how unnecessary!

And when you've wasted time—and spent money—on getting special paper and special envelopes . . . skimped the time you wanted to put on creating something really fine . . . upset the whole routine of your shop with special handling on every operation . . . what have you got to show for it? Just a booklet—that has nothing but its slightly different dimensions to make it distinctive! And *your* profit 'way below what it should have been!

These are the facts—as you know. Yet many buyers of printing—in striving for "different" mailing pieces—do not realize that *printing*, not size and shape, makes a booklet stand out.

But you can help them learn—even give them a sure method of keeping away from odd sizes for good and all.



This new Warren Chart will do it. It carries diagrams (in actual size) of ten different mailing pieces.

Every size on the Chart is standard . . . cuts without waste from standard sheet sizes . . . fits Warren Standard Booklet Envelopes.

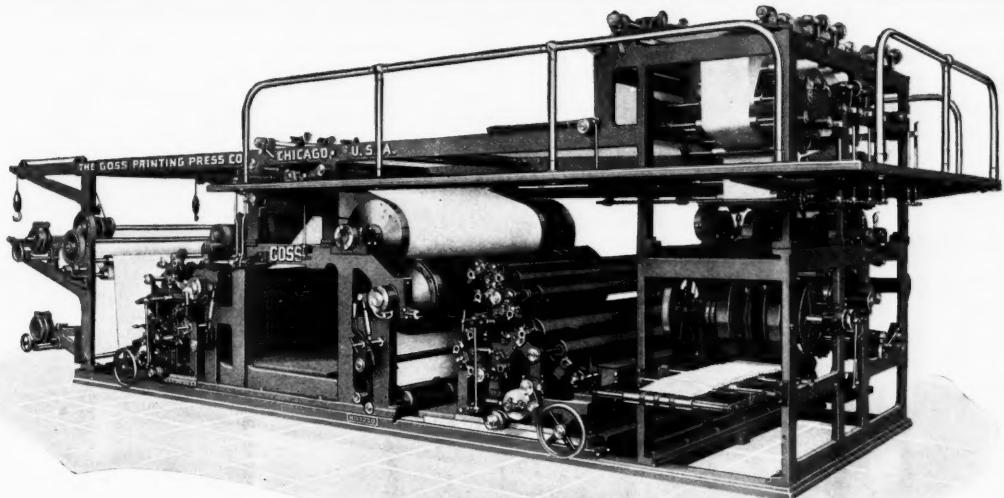
The Chart (it's only 11" x 17") fits right under the glass on your customer's desk . . . where he can refer to it when he's planning a printing job. It shows him the wide choice he has in standard sizes. Keeps him from insisting on something "trick"

when he calls you in. See what this means for you? Paper and envelopes right at the paper merchant's . . . no special production expense . . . no waste time and money on getting special stock on envelopes . . . your whole time to turn out a fine job . . . and the full profit your skill entitles you to!

You can get a supply of these Charts from any merchant handling Warren's Standard Printing Papers. See that each of your customers gets a Chart. And impress upon him how he'll save money by using it.

S. D. WARREN COMPANY, 89 Broad Street, Boston, Massachusetts

IT ISN'T WHAT WE THINK NOR WHAT
WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING
PRESSES BUT IT IS WHAT OTHERS THINK . . .



SINGLE ROLL 96 PAGE BLACK PRINTING MAGAZINE PRESS

You Make Sales When You Meet and Lick Competitive Prices! We Will Design a GOSS Rotary Magazine Press That Will Enable You to Meet Them and—Profit

PRINTING buyers specify *quality* and *character* and *delivery date* of the magazines and catalogs ordered printed. Each printer bidder guarantees all conditions imposed and names his price. The order goes to the printer with the lowest bid. The order stays with the printer with the lowest bid. . . . You make sales when you meet and lick competitive prices. You hold your business in the face of tough competition when you maintain high quality and lower prices. . . . We will design a GOSS Rotary Magazine Press for you, to fit your needs, and it will enable you to cut costs and prices and gain and hold your business. This GOSS Rotary will print fast, 15 to 25% faster than any other press; it will print half tones and color beautifully; it produces high quality work, fast, always. Ask for proof.

THE · GOSS · PRINTING · PRESS · COMPANY
Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 WEST FORTY-SECOND ST. SAN FRANCISCO OFFICE: 707 CALL BUILDING
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. . . . LONDON

GOSS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BYRON WESTON, a Massachusetts leader of men in both military and civic affairs, laid the foundation of the company bearing his name on the base-rock fact that a product should be the best possible to make and then bear his mark to prove his faith in it.



A Tribute to a maker of American Business Principles

*—and a Word of Appreciation
to the Paper Buyers of Today*

TODAY, after three-quarters of a century of constant performance on this sound basis, Weston's papers are the nation-wide choice of county recorders, state and government officials and leading executives of the nation.

Each Weston paper bears a watermark—each has a definite purpose to perform.

BYRON WESTON CO. LINEN RECORD
is used where **ONLY THE BEST** will serve
Records Deeds and Wills Policies Stationery
Minute Books Ledgers Maps

WAVERLY LEDGER is used where
QUALITY AND COST ARE FACTORS
Blank Books Ruled Forms Pass Books Drafts
Stationery Legal Blanks Diplomas

CENTENNIAL LEDGER is used
where a **GENERAL UTILITY PAPER** is required
Ruled Forms Broadsides Accounting Forms
Stationery Pass Books Legal Blanks

FLEXO LEDGER is used where a
FLAT LYING LOOSE LEAF sheet is desired
For High Grade Loose Leaf Ledger Sheets and
Special Ruled Forms

TYPACOUNT LEDGER is used in quality
forms for **MACHINE POSTING** purposes
Made to Meet the Most Exacting Requirements
for Machine Bookkeeping, Ledger and
Statement Forms

**WESTON'S MACHINE POSTING
LEDGER**
a grade below Typacount—But Made to the
Same Exacting **WESTON** Standard

DEFIANCE BOND is used where a
quality bond of **HIGHEST CHARACTER** counts
Stationery Policies Contracts Trust Deeds
Stock and Bond Certificates Ring Book Sheets

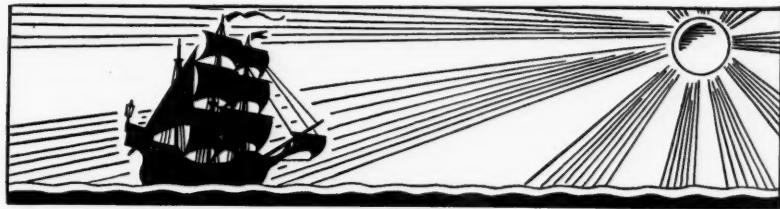
*If you are not familiar with the complete Weston
line, please send for samples.*

BYRON WESTON COMPANY

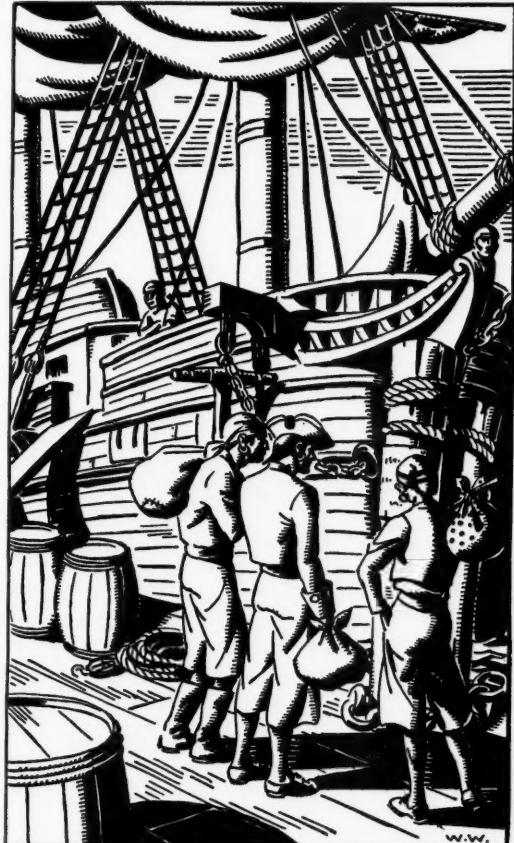
A family of paper makers for nearly three-quarters of a century

Leaders in Ledger Papers

DALTON, MASS., U. S. A.



CASLON BOND



Have you tried the two new companion papers to Caslon Bond? CASLON LEDGER—a strong durable sheet that takes kindly to erasing, ideal for bank statements and a hundred other uses. CASLON MIMEOGRAPH BOND—with a surface specially designed for good mimeograph work, and a body of bond strength and appearance. Both are watermarked. Write for new sample books.

*Embarks on a
New Adventure
· · · · and invites
you to new profits*

The posters of William Caslon's day were revived when Caslon Bond first invited gentlemen adventurers to share the hidden gold of the popular-priced bond field. And many a thrifty business man took the trail to profit. Now Caslon Bond is sailing on a new and longer voyage, which promises new profit for those who have followed its banner.

The clean uniform quality of watermarked Caslon Bond is well known to printers. Now, so that every business man who buys letterheads and forms may know it also, Caslon Bond is advertised in leading national magazines throughout the year.

There's an ace in the hole for printers—no need to deal in unknown quantities with watermarked quality available, which the man who buys a thousand letterheads has learned of through the magazines he reads in his home.

If you have not tested the sparkling merit of Caslon Bond at popular price, get test sheets of the white and twelve beautiful colors from your paper merchant, or write to the manufacturers. All weights and sizes and envelopes to match.

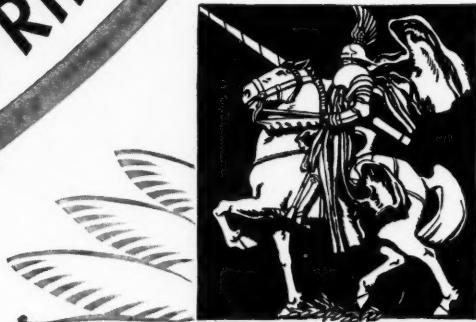


CASLON BOND

The popular-priced paper for the work-a-day world

THE MUNISING PAPER COMPANY · Manufacturers · MUNISING, MICHIGAN

Please Mention THE INLAND PRINTER When Writing to Advertisers.



THE purpose of *The Champion* is to contribute to the development of a better understanding between printers and advertisers in the purchasing and production of direct advertising.

The pages of *The Champion* will serve as an open meeting ground for advertisers who are most successful in purchasing printing and printers who are most experienced in produc-

ing effective advertising by printed pieces—a medium wherein both advertiser and printer can turn their cards face up and point the way to the elimination of factors that have caused dissatisfaction and loss of profit.

The Champion will reprint readers' comments and constructive articles pertaining to the production, buying, and use of printed matter.

The first issue of *The Champion* has been mailed to our list of printers and advertisers. Those directly responsible for the purchasing or producing of direct advertising may, by request to us, have their names added to our list. Please use business letter head.

THE CHAMPION COATED PAPER COMPANY, *Hamilton, Ohio*

HAMMERMILL

BOND has always been outstanding in satisfaction and economy. Yet today it offers even greater value to the printing trade and printing buyers. Enriched by constant improvements, guarded by scientific research and manufacturing control, it presents new high standards of quality without any advance in selling price.

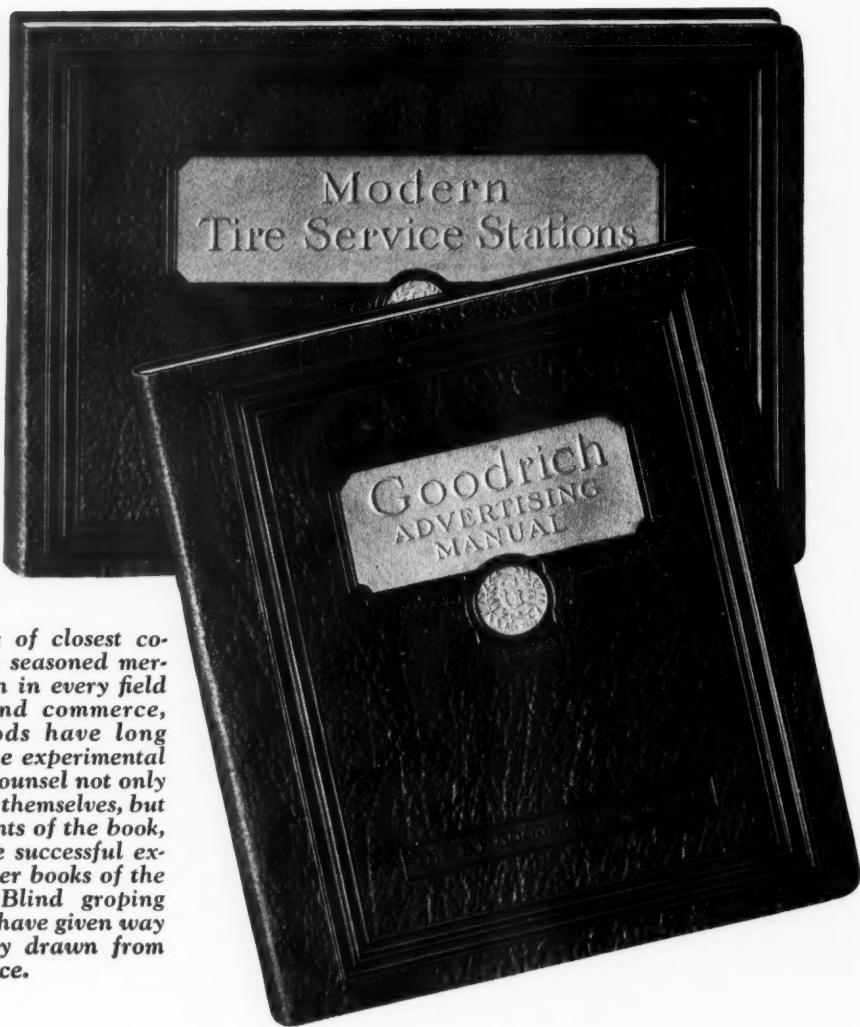
To recommend Hammermill Bond to your customers is to identify yourself with a KNOWN VALUE. Eighteen years of continuous advertising has made Hammermill Bond the best known line of bond paper in the world. Buyers expect much from it, and it is made to fulfill their expectations.

Hammermill Bond *performs* consistently in the press room and *satisfies* consistently on the desks of your customers. Stock it, recommend it, and take advantage of the many selling helps Hammermill offers you.

If you are interested in mailing pieces, window cards, door and street "Business Printing" signs, and other sales aids, tear out this paragraph, clip it to your shop letterhead, sign your name and position and mail to Hammermill Paper Company, Erie, Pennsylvania.

MOLLOY OFFERS MORE THAN MERELY COVERS!

Through years of closest co-operation with seasoned merchandising men in every field of industry and commerce, Molloy methods have long since passed the experimental stage. Molloy counsel not only as to the covers themselves, but as to the contents of the book, is based on the successful experience of other books of the same nature. Blind groping and guesswork have given way to the certainty drawn from past performance.



Every Cover Part of a Sound Merchandising Plan!

BOOKS form a part of most sales programs; their effectiveness is usually gauged by the care expended in co-ordinating them with the rest of the program. Not like the boy who asked the librarian for a green book "because we've had a lot of red ones."

In planning, designing, and preparing Molloy Made Covers, due regard is had for the complete merchandising plan. It frequently happens that a

printer gains ideas and information, during the course of his dealings with us, of a nature to cause revisions in his customer's program.

From the Molloy staff you may gather many details worth considering in planning the covers—and the contents—of any book your customer may contemplate; details which will help that book to become an integral part of the whole plan!

THE DAVID J. MOLLOY COMPANY

2859 North Western Avenue
Chicago, Illinois



New York Office:
300 Madison Avenue



MIAMI VALLEY COATED PAPER CO., FRANKLIN, OHIO

Makers of VELDUFOLD -- the strongest folding enameled paper thus far produced

MIAMI SAMPLES
Send today for samples of
MIAMI VALLEY Coated
Papers, including the fol-
lowing well-known brands:

Veldufold
Double Service Bond
Dukote
Miami Dukote Enamel
Tiffany
Miami Folding Enamel
Miami Mint
Community Enamel
Rayon Enamel
Publication Enamel

If you buy paper . . . you need MIAMI samples

First, because you will learn -- by actual test and under any shop conditions -- that MIAMI Coated and Enameled Papers, in all the various grades, can invariably be relied on to produce best printing results.

Second, because each grade of MIAMI Coated and Enameled Papers is fairly priced, assuring you of purchasing economies that help to keep the quality of your printing up and the prices down.

Third, because the number of experienced paper buyers who rely exclusively on MIAMI Coated and Enameled Papers is growing larger every day -- which is the best guarantee of customer-satisfaction that can be given any product.

May we respectfully suggest there is rarely any profit in delaying an important investigation? Better mail the coupon now.



COATED • MIAMI PAPERS

MIAMI VALLEY COATED PAPER COMPANY
Send me a liberal supply of MIAMI samples. I am particularly interested in

these grades: _____

Name: _____ Title: _____

Company: _____ Address: _____

Very New
and very charming this
Trinity Text

From her employer's
Massachusetts Avenue
mansion, Miss
Lea Calderwood
orders invitations for
a notable Springwed-
ding, specifying
Trinity Text.



21 Washington Social
Secretaries acclaim latest letter design
for all social forms; obtainable only in
Genuine Engraving

THIS MONTH America's leading engravers announce a new and distinctive letter face for social announcements. The name is Trinity Text. You will want it on your next order of Genuine Engraved forms.

New to the nation, this ultra-smart design has already won the enthusiastic approval of twenty-one Washington social secretaries... those brilliant women who pilot the social destinies of wives of senators, diplomats, and others in the capital's select circles. It will win *your* approval, too; ask to see it at your stationers. His specimen books now include a complete showing. Trinity Text arrives just in time for forthcoming weddings, proms and other important functions of the season. Specify it when you place your order. And remember, it is obtainable only through firms featuring the Mark of Genuine

Engraving shown below.

ENGRAVED STATIONERY MANUFACTURERS ASSOCIATION



★
**The
Engraving News
of the Year!**

SOON all America will know of Trinity Text—the beautiful, dignified, *different* letter style that is to be offered exclusively by members of the Engraved Stationery Manufacturers Association.

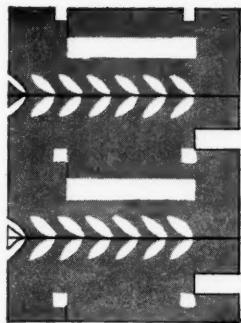
This patented design cannot be imitated or duplicated *by any other method*. Only those engravers who place the Mark of Genuine Engraving on their work can supply you with social forms in Trinity Text.

Your customers will ask to see Trinity Text. They will specify it for Springtime wedding invitations, for stationery, for calling cards. Do not disappoint them!

Get Specimens—Now!

The engraver in your city who is a member of this association has Trinity Text samples all made up for your specimen books. Get in touch with him immediately and secure a full showing of this new, distinctive design.

Make your engraving department the *leader*—by being ready with the design that will become the *leader* in style and popularity for 1930—Trinity Text!



"TRY IT," we say— here's a firm that did!

ALLIED PAPERS

Velour Folding Enamel (Rag Base)
Velour Folding Enamel Cover (Rag Base)
Velour Folding Enamel Dull Finish (Rag Base)
Durable Folder Enamel (Rag Content)
Porcelain Enamel
Superba Enamel
Featherweight Enamel
Monarch CIS Litho
Monarch Blotting, White and 6 colors
Kingkote Bond, White and 7 colors
Dependable Offset
Liberty Offset
Kenwood Text (Watermarked)
Kenwood Dependable Laid (Watermarked)
White Climax English Finish and Super Book
Alpaco English Finish Catalog
Colored Standard Machine Finish, in 6 colors
Colored Standard Super, in 6 colors
Dependable Colored Super Cover, in 6 Colors
Flash Instant Drying Laid Mimeograph
Otsego French Folio, White and 5 Colors—MF and S&SC
Otsego Litho Blanks, CIS and C2S
Otsego Carsign Blanks, CIS
White Campaign Bristol, C2S



A free offer — a response — a trial — and another advertiser who has found the way to get sparkling new results at a moderate cost.

The Do/More Chair Company, manufacturers of the famous posture chair which is claiming the attention of all Industry, responded to our advertised offer to furnish a generous supply of the new VELOUR Folding Enamel for a trial run. Says Mr. Fries, their sales promotion manager, "We were delighted with the results. Our new book on posture has been printed entirely on your VELOUR. We have had many compliments on its appearance and early returns from its distribution indicate it will be one of our most productive pieces . . . VELOUR is a splendid value and we propose to use it on all future work of this type."

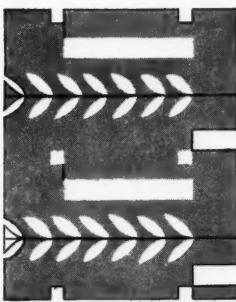
Try it yourself. Learn what we mean when we say that VELOUR is an achievement in folding coated paper. Just do this: Give us the sheet size and basis weight of the coated paper you are using on your next job. We will send you, without cost, a sufficient quantity of VELOUR for a trial. Run it right along with your job. Compare.

So confident are we of VELOUR'S value that we will stand or fall on this test.

ALLIED PAPER MILLS, Kalamazoo, Michigan

Velour

BY THE ORIGINATORS OF
folding coated papers



New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-President, 471 Eleventh Avenue, New York City, New York.

New England Representative: J. A. ANDREW, 260 Tremont St., Boston, Mass.

Western Representative: R. C. BISHOP, 461 Market Street, Sheldon Building, San Francisco, California.



ALLIED PAPERS



The inherent qualities of the stock from which man,— or the product of man is molded, obviously demonstrates the character, the fine sense of fitness, and the widespread appeal that distinguishes a life well spent, or a task well done.

Dignity, durability and respect are achieved in bindings of sturdy, adaptable and beautiful



Sales executives, Advertising counsellors, Publishers or Binders are assured of intelligent co-operation if samples are desired for catalogs, portfolios, booklets or editions. Write to THE KERATOL COMPANY, 192 Tyler Street, Newark, N. J.

Some Facts About - - -

MANAGEMENT BOND A HAMMERMILL PRODUCT

Why The Line Was Created

Management Bond was put on the market to provide printers and paper users with a dependable paper of *known* value in the price range of uncertain, unwatermarked bond papers.

Who Is Behind The Line

Management Bond is a Hammermill creation made in an absolutely modern plant, manufactured under the supervision of men of long training in the Hammermill plant at Erie, Pennsylvania.

Where Management Bond Is Made

The mill manufacturing Management Bond is at Hoquiam, Washington, where Hammermill workmen, Hammermill methods, and Hammermill-designed machinery now operate for the especial production of this new paper.

What Comprises The Line

Management Bond is available in white and the following eight colors: Canary, Buff, Goldenrod, Peach, Pink, Blue, Gray, Green; in 13-, 16-, and 20-pound, all colors; 24-pound, white only; in the six usual press-room sizes; bond finish only.

How The Line Is Distributed

Hammermill Agents all over the United States now have stocks of this paper, lower-priced companion line to world-famed Hammermill Bond.

You owe it to yourself to become acquainted with the line. For a large Sample Book or a Portfolio of Management Bond, ask the salesman who sells you your Hammermill Papers, or write to Advertising Department, Hammermill Paper Company, Erie, Pennsylvania.

. step up your profits with this Thompson Concentrated Type Cabinet!

ACTUALLY, we can show you how this compact, labor-saving and orderly cabinet will pay for itself in a very short time.

Lowers your composing costs. Provides quicker service on jobs. Insures better workmanship. And these are only a few primary features of this very productive unit.

Avoid useless confusion. End the waste of valuable time. Cut out lost motion. Investigate this moderately priced cabinet now. Complete specifications and price on request.

Antique Oak or Olive Green Enamel Finish.

No. 12113 Removable Working Top is standard equipment. On the bank are spacing materials cases as follows: No. 12007-A — Space and Quad Case for spaces and quads. No. 12007-B — Thin Copper and Brass Case for $\frac{1}{2}$ point Copper Spaces and 1 point Brass Spaces.

No. 12007-C — Lead and Slug Case to hold leads and slugs from $1\frac{1}{2}$ to $9\frac{1}{2}$ picas by ens.

Removable working top is also equipped with a rack with numbered compartments to hold leads in lengths from 10 to 40 picas by ens, and of slugs in lengths from 10 to 50 picas by ens.

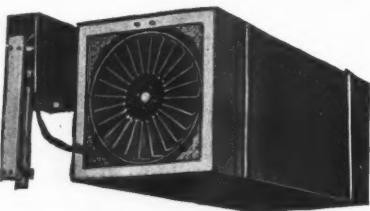
Body of cabinet has 46 California Job Cases and 2 Blank Cases.

*For Sale by Independent Dealers
and Type Founders the World Over*



Thompson Cabinet Company Ludington, Mich., U.S.A.

MILLER & RICHARD, TORONTO, CANADA — Sole Agents for Canada



The moistening machine that cannot sprinkle.
Write for booklet.

Utility Pure Air Humidizer Stops the Waste!

Are YOU

*wasting Three to Five Dollars per press per day by
reason of slow starting of color presses in the morning?*

You can save it by using Utility Pure Air Humidizers

One printer (name on application) who has thrown out a spray system for Utilities, writes: "We start in the morning without loss of time."



a gas heater and an electric neutralizer, and does it better. *It saves your gas bill. Write for booklet.*

"Your Oxidizer is all you claim. It takes out the static and sets a film on the ink to perfection. Also, the ozone delivered is far pleasanter than that of gas fumes." (Name on request.)

If your problem is especially complicated, consider the **Utility Oxidizer**, the wonderful new shockless electric bar that does the work of both

UTILITY HEATER CO.

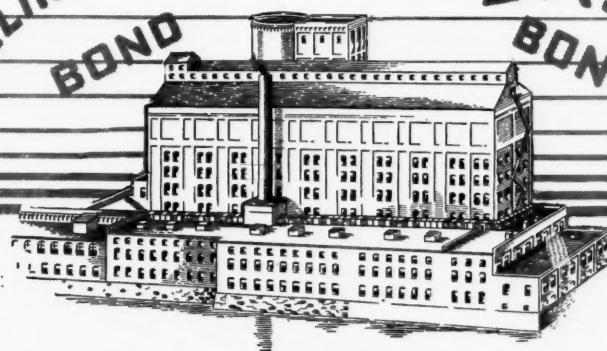
AFFILIATED COMPANIES AT 239 CENTRE STREET, N. Y.

Mfrs. of Air-Conditioning apparatus, Oxidizers, Electric Neutralizers, Ink Agitators, Absorbers (for flying ink, wax, bronze, dust, etc.), and other pressroom necessities.

UTILITY HUMIDIZER CO.

HOLLINGSWORTH
BOND

BASIC
BOND



A New Mark

**NOW IDENTIFIES THE COMBINATION
OF TWO POPULAR BOND PAPERS**

**HOLLINGSWORTH
BASIC BOND**

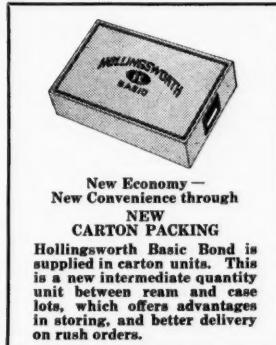
A new mark — HOLLINGSWORTH BASIC BOND — now identifies the combination of HOLLINGSWORTH Bond and BASIC Bond — two popular bond papers which users the country over have known for many years.

Both brands are and always have been identical — made from the same formula in the same mill. It has now been decided to combine the two trade names in a single uni-

fied line, in order to establish it as a nationally distributed brand.

Users both of Hollingsworth and Basic Bonds will receive exactly the same paper as before — an "all purpose" bond, uniform in weight, thickness, cleanliness and finish. White and 12 bright colors with envelopes to match.

Large stocks will be carried by many established dealers throughout the country.



HOLLINGSWORTH & WHITNEY COMPANY

Paper

140 FEDERAL ST.

Manufacturers

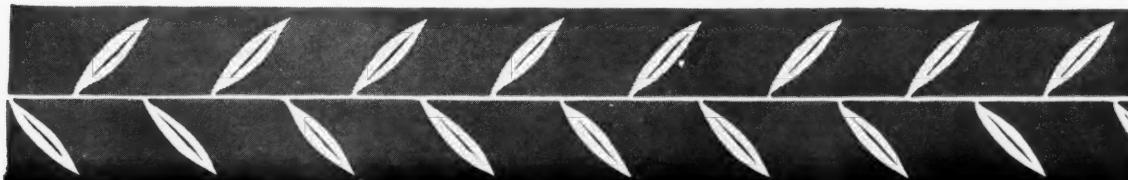
BOSTON, MASS.

300 Tons per day

Chicago
111 W. Washington St.

New York
299 Broadway

Plant Production



Please Mention THE INLAND PRINTER When Writing to Advertisers.

Maximum Speed
125 Stitches
per Minute

Wire No. 28
round to 20x24
flat



Floor Space
29 x 26 inches

For **HEAVY** Wire Stitching to a **FULL**
seven-eighths inch capacity and yet excel-
lent for **MEDIUM** and **THIN** pamphlet work



The **BOSTON** No. 7 Wire Stitching Machine

Four surface interchangeable cutters and reversible driver are unusual features that contribute to continuous operation and low maintenance cost. Single adjustment for all working parts. A double system of wire straightening eliminates wire troubles and insures straight, even driving and clinching

General Selling Agent

American Type Founders Company

Sold also in Mexico and South America by NATIONAL PAPER AND TYPE COMPANY; in Canada by
SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg

SET IN RALEIGH Cursive and ULTRA BODONI

“THE” RAISED PRINTING PROCESS

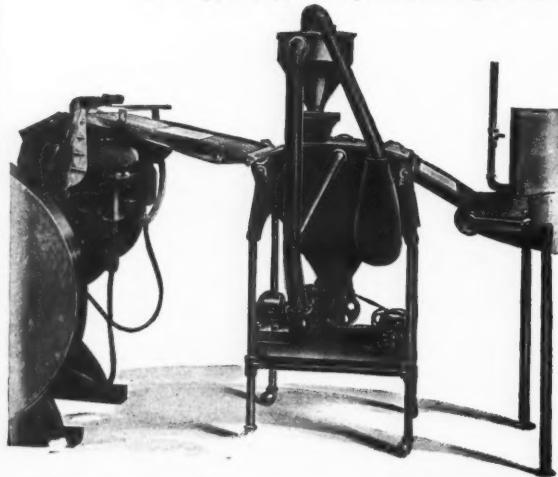
A Combination Hard to Beat

TRADE Embossography MARK

Our patented process, positively the only method of producing raised printing effects that are Hard, Flexible and Permanent; and guaranteed not to scratch or crack off, nor deteriorate with age

The Embossographer

An automatic machine for producing raised printing effects, that automatically receives stock from the printing press, applies the powder, dusts off the excess and delivers to the heater or Embossing Machine



THE EMBOSSEOGRAPHER is built to operate by hand feed, or take sheets from a Miller Feeder or similar press or Kelly.

With this addition to the plant, a printer is equipped to solicit work along a line not possible heretofore and opens up a field that is bound to prove highly profitable.

Large quantity production is now assured, definite speed, depending only on size of outfit, 3,000 to 5,000 per hour. Write for prices and further particulars.

The Embossograph Process Company, Inc.

Patented Processes, Compounds,
Inks and Machines for Producing Raised Printing
The Camel Back Gum and Varnish Dryer

251 William Street, New York, N.Y.

Sell THIS Idea to Your Customers...

"You Buy Your Letterheads Once a Year . . . You Use Them Every Day . . . Choose Adirondack Bond"



Your customers sell *Adirondack Bond* to themselves, once they begin comparing this eye-and-thumb-satisfying paper with their former letterheads.

More and more, executives are turning to *Adirondack Bond*. This good bond offers a better

printing, typewriting, and pen-and-ink surface, because it's *tub sized*. White and eight colors. Be sure to mention *moderate price*.

Adirondack Bond is ideal for office forms and records. Companion grades are *Adirondack Ledger* and *Adirondack Bulletin*.



ADIRONDACK BOND

(Tub Sized)

Another Certified Product of

INTERNATIONAL PAPER COMPANY

Main Sales Office: 100 E. 42nd St., New York, N.Y.

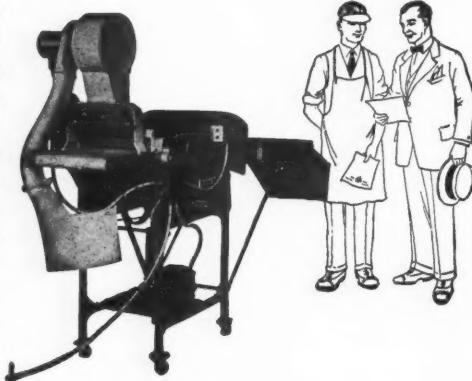
Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia, Cleveland, New Orleans

— D I S T R I B U T O R S —

W. H. Smith Paper Corporation	Albany, N. Y.	Thomas Barrett & Son	New York, N. Y.
Sloan Paper Co.	Atlanta, Ga.	Harris & Paul Paper Company	New York, N. Y.
The Barton, Duer & Koch Paper Co.	Baltimore, Md.	R. C. Kastner Paper Company	New York, N. Y.
Sloan Paper Co.	Birmingham, Ala.	Majestic Mills Paper Company	New York, N. Y.
John Carter & Company, Inc.	Boston, Mass.	The Seymour Company	New York, N. Y.
Globe Paper Company, Inc.	Boston, Mass.	Walker-Gouldard-Plehn Co., Inc.	New York, N. Y.
Whiting & Cook, Inc.	Chicago, Ill.	Willmann Paper Co., Inc.	New York, N. Y.
Olmsted-Kirk Company	Dallas, Tex.	Atlantic Paper Company	New York, N. Y.
The Rike Paper Products Company	Dayton, Ohio	General Paper and Cordage Co.	Philadelphia, Pa.
John Carter & Company, Inc.	Hartford, Conn.	United Paper Company	Pittsburgh, Pa.
The Paper Supply Co.	Houston, Tex.	Shiner-Sien Paper Co.	Richmond, Va.
Sleek-Warwick Paper Co.	Kansas City, Mo.	The Norman F. Hall Company	San Antonio, Texas
Carpenter Paper Co.	Los Angeles, Cal.	Paper Mills Agency, Inc.	San Francisco, Cal.
Flint Paper Company	Milwaukee, Wis.	Shaughnessy-Kniep-Hawe Paper Co.	Seattle, Wash.
F. G. Leslie Paper Co., St. Paul, Minn.	Minneapolis, Minn.	F. G. Leslie Paper Co.	St. Louis, Mo.
Southern Paper Co., Ltd.	New Orleans, La.	The Barton, Duer & Koch Paper Co.	St. Paul, Minn.
Clarke Paper Company	Wheeling, W. Va.	WHEELING, W. Va.	Washington, D. C.

Envelopes of *Adirondack Bond* are made and supplied by the Old Colony Envelope Company, Westfield, Mass.

DOMORE



*The only
Automatic Process Embosser
complete in one unit*

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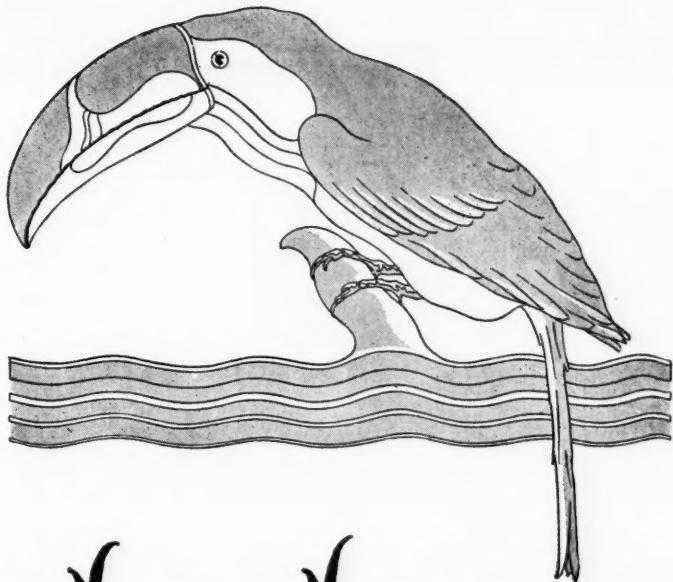


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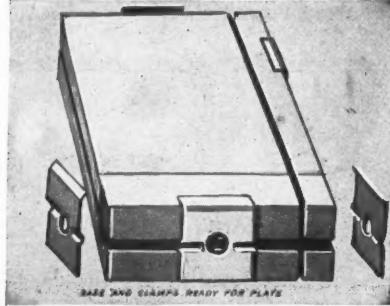
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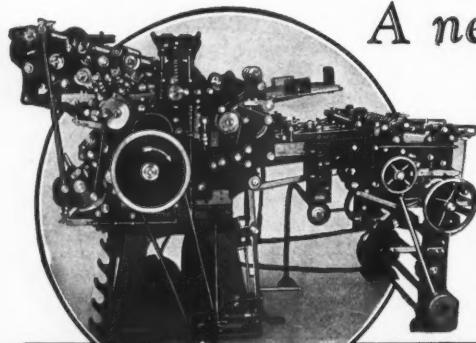
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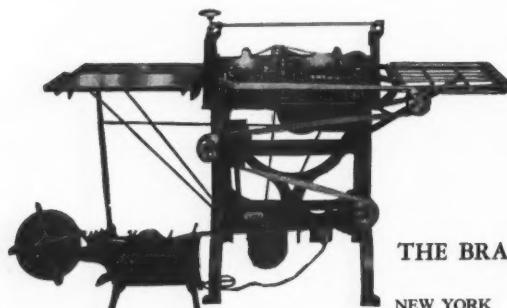
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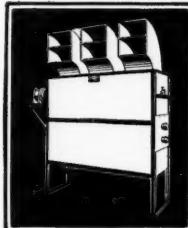
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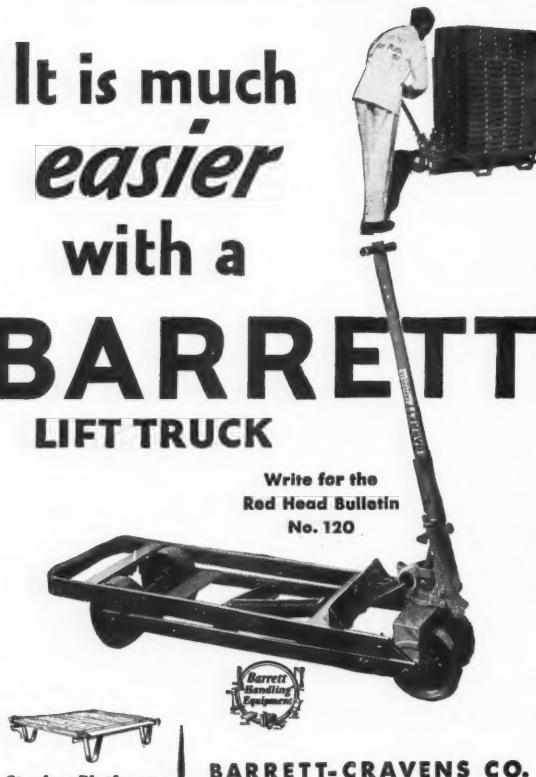


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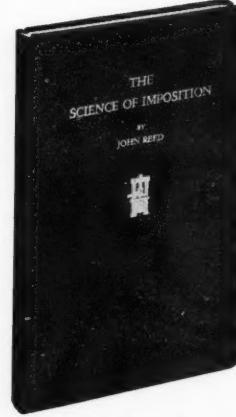


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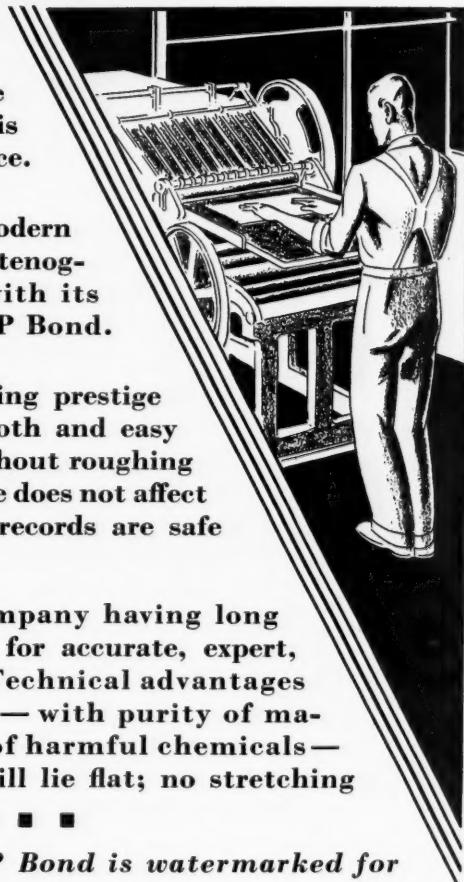
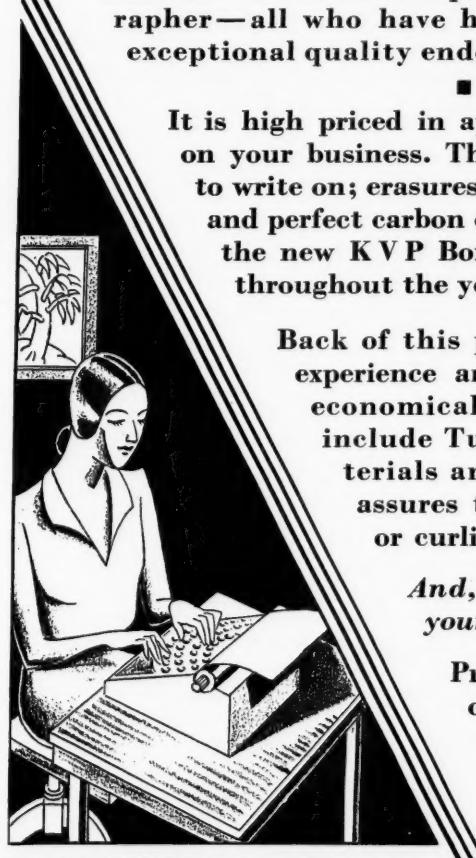
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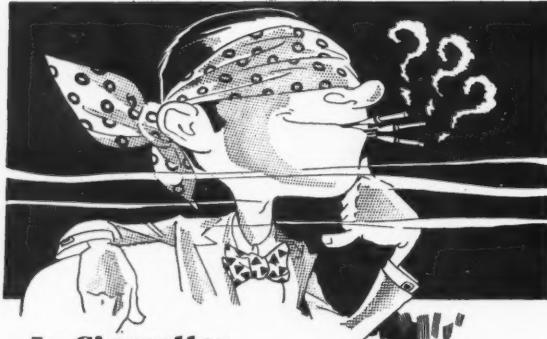


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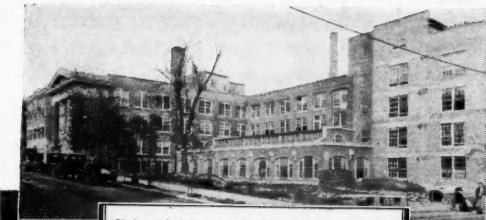
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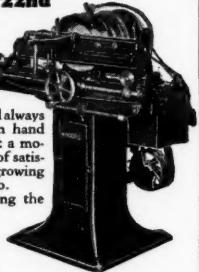
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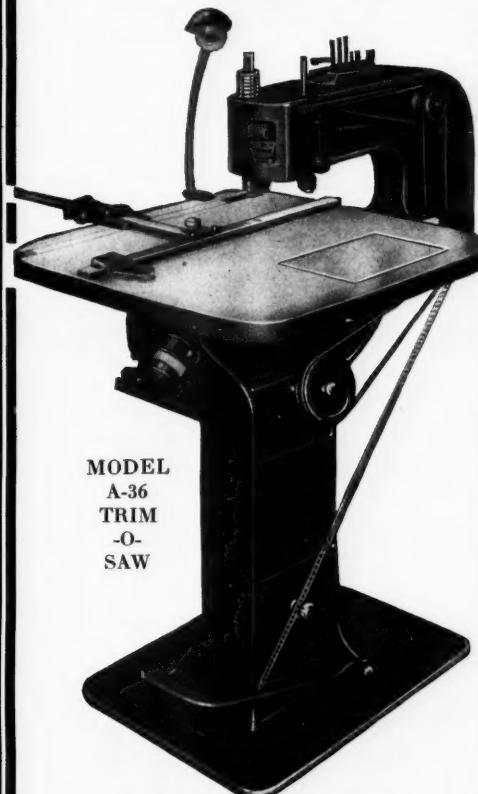
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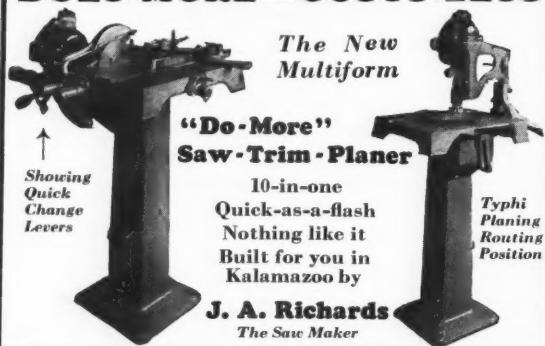
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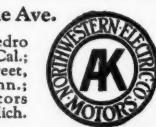
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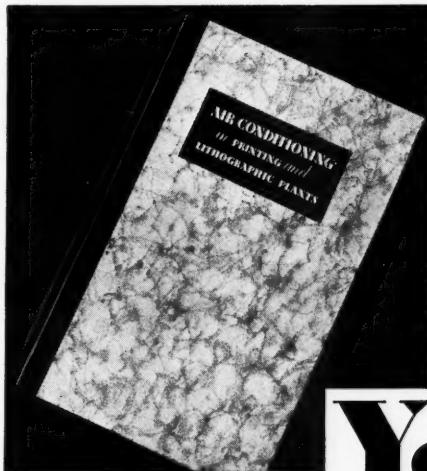
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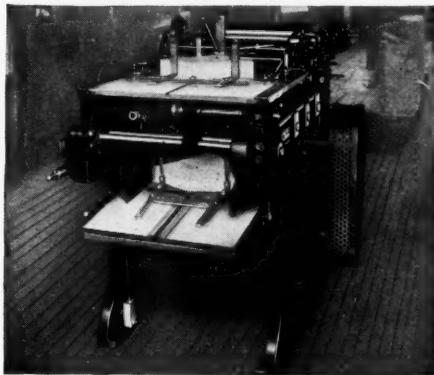
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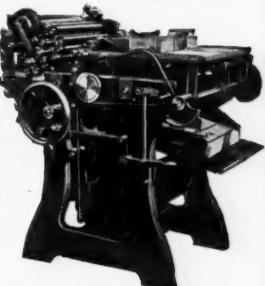
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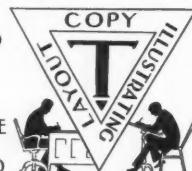
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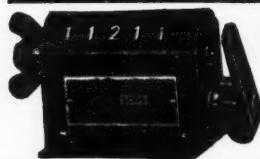
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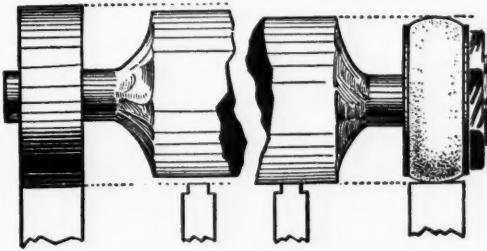
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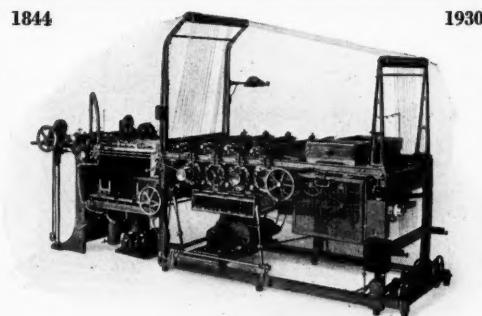
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AMERICAN LOCK PAWL
ATTACHMENT FITS ALL
AMERICAN MACHINES—
Positively prevents over-
throw of numbers at
HIGHEST SPEEDS

All models of American Numbering Machines now in use may be equipped to operate at any speed on all automatic presses, including the Miehle Vertical, with the American Lock Pawl Attachment.

A model 63 machine with Lock Pawl Attachment will operate on any press at any speed, and costs only \$11.00 complete.

American Numbering Machine Co.

MAIN OFFICE: 234 Shepherd Ave., BROOKLYN, N.Y.
Branches: CHICAGO · TORONTO · LONDON · PARIS

Print CARDS in Book Form!



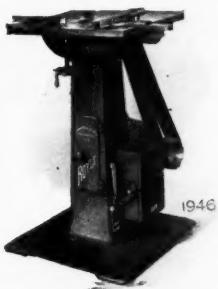
Wiggins Blank-Scored Cards are sold cut to all standard sizes, and ready for printing. Patent Lever Binder Cases hold tabs of 15 or more cards, and require no binding or stitching. Each card is removed from the tab in the case with perfect edges.

This type of card is preferred by firms and individuals who insist on the best. Write us for a sample assortment NOW—and prove it.

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PRINTER'S SPECIAL GRADE
SAMPLE ASSORTMENT LOTS
200 Cards, Business Size - \$1
2 Lever Binder Cases
1,200 Cards, 4 Sizes - - - \$5
8 Lever Binder Cases
2,500 Cards, 4 Sizes - - - \$10
15 Lever Binder Cases

Circular SAW TABLES



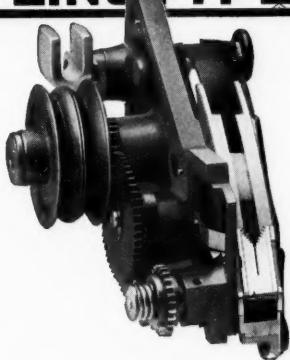
for
Printers needing a
precision machine of
dependable qualities.

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PATERSON, N.J.

*Makers of quality machines for
the mechanical operations
on printing plates*

• TRADE **LINOTYPE** MARK •



Slow Speed Assembler

The assembler belt moves at the same speed, but the star wheel is geared down to half-speed, giving smoother assembly, eliminating transpositions, causing less wear on matrices and star wheel.

This improvement is applicable to all standard Linotype models. It is made as a complete assembly which any machinist or operator can apply in a few minutes.

Write to the nearest Linotype agency for particulars.

Mergenthaler Linotype Company

Brooklyn, New York

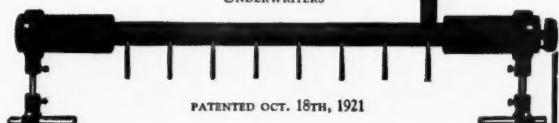
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CANADIAN LINOTYPE, LIMITED, TORONTO 2

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NATIONAL BOARD OF FIRE
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PATENTED OCT. 18TH, 1921

The Electric Neutralizer

Easily Installed on Any Press

Operates from regular electric supply line, through transformer which we furnish. Equally effective on all flat-bed cylinder presses. Will ship on fifteen days' trial. Give press equipment, current and voltage.

J. & W. JOLLY, Inc.
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*The Leading Business and Technical Journal of the World
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Western Advertising
WILLIAM R. JOYCE
330 South Wells Street
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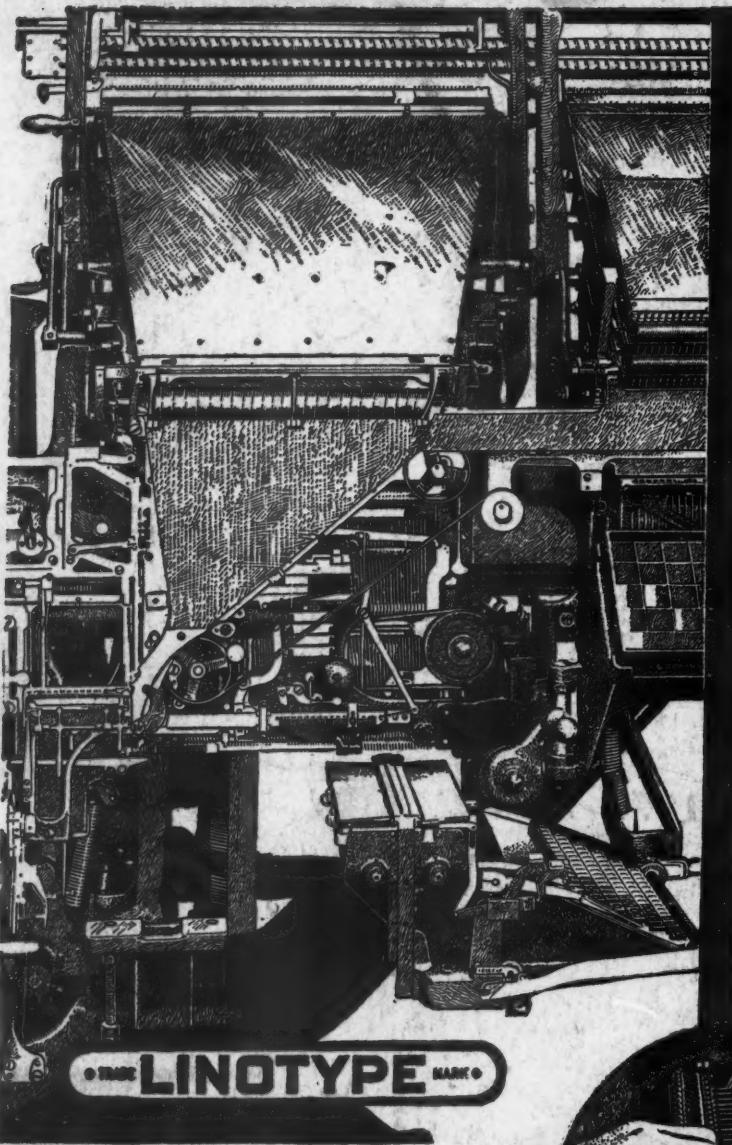
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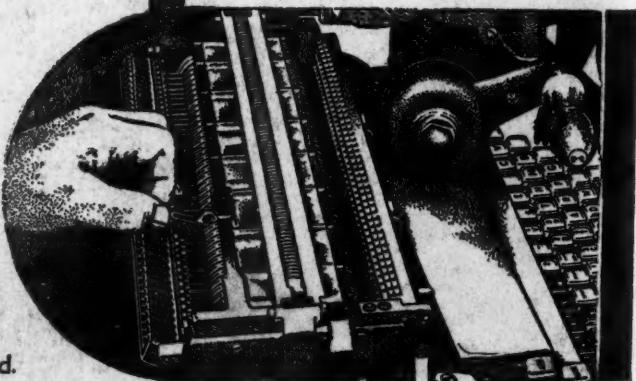


The Linotype swinging keyboard makes it a simple matter to remove back cam yokes, stopping strips, or reach any moving part of the keyboard. There's no longer any need to grope in the dark, or work in a cramped, uncomfortable position to make the slightest adjustment to the mechanism of the keyboard.

The new swinging keyboard is one of the most notable labor-saving convenience features yet introduced in composing machine maintenance work.

It offers instant accessibility to **every** keyboard part—gives the same freedom in reaching any part of the keyboard mechanism that removing a keyboard to the work-bench provides.

And the saving in time is obvious. In many instances the swinging keyboard translates the servicing work of hours into minutes—it means that the Linotype will be even more productive than ever before, since it is no longer a burdensome task to clean the sensitive Linotype keyboard and maintain it at a peak of efficiency.



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